

James Thatcher Discusses Stock Conditions

**DRAMATIC
MIRROR**
OF THE STAGE AND MOTION PICTURES

APRIL 21, 1917

PRICE TEN CENTS



S. L. ROTHAPFEL

The Possibilities of Short Film Features



THIS WEEK'S MIRROR COVER

S. L. Rothapfel, whose picture appears on this week's cover, is generally conceded to be the most progressive of motion picture exhibitors. To him, more than to any other individual, goes the credit for the prevalence of commodious auditoriums, in contrast to the dark, ill-ventilated houses of old, and music of a worth-while character, rather than the meaningless accompaniments of an earlier date.

At the Regent Theater, and later at the Strand, Mr. Rothapfel set a new mark for photoplay exhibition, and now at the Rialto he is carrying out his advanced ideas still more completely. Nor has he permitted his efforts to cease with a perfecting of theater accommodations. By stepping into the open market and picking the photoplays he found most meritorious, Mr. Rothapfel has placed his influence on the side of better pictures.

Under his direction, the Rialto has prospered during the past year, on the sound principle of clean pictures and good music in the most artistic surroundings that architectural art can devise.



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII

NEW YORK, SATURDAY, APRIL 21, 1917

No. 2000

JUDGING THE TASTE OF STOCK AUDIENCES

Discrimination in the Selection of Plays the Secret of Success, According to James Thatcher, General Manager for S. Z. Poli—"High-Brow" and Sex Drama on the Blacklist—Universality of Appeal the Requisite—Little Interest in Untried Works

To be able to record nine stock theaters in as many cities on the profit side of the ledger in a season that has been generally admitted to be favorable to but one class of attraction—the musical play—is an achievement of which any manager can be proud. Yet, James Thatcher, to whom the distinction belongs, modestly asserts that any man can operate a number of successful stock houses and companies provided he possesses a certain judgment in the selection of plays.

Mr. Thatcher is the general manager of the stock department of the S. Z. Poli enterprises, and it is his special duty to see that this branch not only pays—but pays well.

"Mr. Poli is the largest individual theater-owner in the world," said Mr. Thatcher to a MIRROR representative, "although there may be companies and corporations that control a greater number of playhouses. We have twenty-six theaters, most of which are in New England, Worcester, New Haven, Bridgeport, and Waterbury, are all represented in the Poli list with three theaters each. Scranton, Pa., is our Western boundary, while Washington stands as our southernmost point.

Picking the Right Play

"Stock is traditionally a Summer enterprise in the theatrical world, as it is only upon the close of the regular season that skillful players are available. Nevertheless, we have combated this tradition most successfully as we have operated, and will continue to operate several stock companies and theaters throughout the entire season.

"Ability to pick plays is the most important requirement of a stock manager," Mr. Thatcher went on. "To be able to select the kind of attraction that will most appeal to your patrons is the final test of a stock manager who would be successful. Only those plays which have a universality of appeal, a fine wholesomeness and an uplifting spirit can be profitably presented in stock. Conspicuous examples of great money-makers are: 'Mrs. Wiggs of the Cabbage Patch,' 'The Man from Home,' 'A Pair of Sixes,' and 'The Girl of the Golden West.' 'Turn to the Right,' 'Mile-a-Minute, Kendall,' and 'Bosom Friends' are three plays of the present Broadway season that would undoubtedly prove enormously successful in stock."

High Brow Dramas Tabooed

Mr. Thatcher explained that inexperienced stock managers frequently experiment with the presentation of what has been termed, the "high-brow drama,"

but that in every case they return to New York sadder and wiser men.

"There is no place in stock for the 'high-brow' play, nor for the play which concerns a sex problem," he said. "The reason is plain. The audiences at stock theaters are composed chiefly of women and children, who come week after week. Once present a play which is of a high intellectual order, or one which tends to shock sensibilities and your business will be affected."

"Do you not believe that the character of a stock audience may be developed to a degree that it will appreciate plays which appeal to a high grade of intelligence?" was asked.

"Yes," he replied, "but such a condition will come when only this class of plays is presented in New York; in other words, only when the theatergoing public is educated up to the standards of the idealists. Generally speaking, theatrical tastes are the same the nation over. What New York likes, the country likes, though I will admit that what succeeds in New York does not always succeed on tour. Plays such as 'To-Day,' 'The Unchastened Woman,' and 'Our Betters,' which are recognized Broadway hits, have but a limited appeal when presented in stock."

Society and Stock

He told of the unique place which the Poli Theater in Washington holds in the social life at the Capitol.

"In some respects it might be described as a day nursery. Joseph Leiter and others prominent in society have long been accustomed to bring their children to our matinees and leave them in our care. They appreciate that the morals of young boys and girls will not be impaired, and that every attention will be brought to make their visit enjoyable.

"This custodianship of welfare might be sought after profitably by all stock managers. I really believe that were stock theaters throughout the country made safe and secure from a moral as well as physical standpoint stock would gain an enormous prestige in the social life of a community.

"Such a policy, I can assure you, is being followed at the Poli theaters, and the box-office reflects as a result a very healthy condition. Our policy of presentation is patterned upon the methods of the New York producing managers. We engage the best players possible for our companies, and rehearse them under excellent directors. Our scenery is new each week, and the stage furnishings are new each week. We employ a large staff of scenic artists who are permanently at work upon the settings required, and appropriate furniture is obtained either at stores which we own or which are

anxious to obtain particularly effective advertising display. This continually fresh appearance in our productions is appreciated by our patrons, surfeited as they are with the shoddy second-company productions sent out from Broadway, and for which prices two and three times as great as ours are charged."

Effect of Pictures

Mr. Thatcher was of the opinion that motion pictures had seriously affected stock in those communities where formerly melodrama was the most popular kind of entertainment.

"The films can present melodrama so much more effectively and elaborately than the stage," he declared, "that it is no wonder that amusement seekers pa-

tronize the films almost exclusively when it is offered. I remember we put on 'The Squaw Man' in Washington in a manner that would have done credit to New York, but a little further down the street a screen version of this melodrama was presented, with a cast of three or four stars, and showing real mountains, hundreds of Indians and cowboys and primitive life in detail.

Old Plays the Best

Occasionally we produce a new play in stock for the benefit of a New York producer who desires to obtain a more definite perspective. Our audiences, however, do not care for new plays unless they are the products of members of the cast. They prefer the New York verdict on all attractions. In fact, without the New York stamp they are usually box-office failures. We recently presented 'The Silent Witness' in Washington, and as no announcement of its New York engagement had ever penetrated there, bad business was the result up to Friday when the merits of the play began to achieve a belated popularity for it." L. R. R.

TO FIGHT PUBLISHERS' ASS'N.

Managers Prepared to Combat Royalty Demands Made by Authors, Composers and Musicians

The United Managers' Protective Association is mobilizing its forces to fight the latest demands of the members of the Authors', Composers', and Music Publishers' Association. This organization is planning to launch a countrywide campaign to extract royalties on every musical composition played, either during a performance or between the acts at theaters throughout the country. Motion picture houses are included in this as well as the legitimate and vaudeville theaters.

The composers base their demands on the recent decision in the Victor Herbert case relating to royalties due from cabarets. Sitting in the Supreme Court at that time, Justice Holmes declared that the cabarets must render receipts for the copyright works they used in their acts, and the composers and publishers claim that this ruling extends to the orchestras in the theaters as well.

The first sign of the oncoming fight was when the publishers and composers made a demand on two Broadway theaters showing legitimate attractions for royalties for the music played between the acts. On April 11 the Motion Picture Exhibitors' League held a meeting to discuss the question, and it will co-operate with the Managers' Association in the effort to fight the new demands, as it seems that the composers are espe-

cially aiming at motion picture houses.

The managers aver that the copyright law, which says that royalties may be collected only if the music was written for the purpose of public performances for profit, was passed for the protection of vaudeville artists who wish to return the exclusive rights to some of the songs that they have purchased for their acts. No other music comes under the pale of this law, the managers state, and they go on to say that all other orchestras have a right to use any compositions which may be purchased in the open market without the necessity of paying royalty on them. The composers contend that the law, judging from Justice Holmes's ruling, is not so elastic, and can be extended to any theater.

One of the first moves of the managers in the fight, it is hinted, will be to forbid any vaudeville act to use any composition on which they do not own the exclusive rights, thereby depriving the composers of a valuable means of advertisement. As it is now, many of the publishing houses pay variety artists to "plug" a song, and unless the publisher declares that the song was not written for public performance for profit, the manager will demand that the performer exclude it from his or her act.

"THE EYES OF YOUTH"

"The Eyes of Youth," a new play by Charles Guernon, is soon to be produced by the Shuberts. A revolving stage will be used in an unusually elaborate production.

SAVOY LEASE RENEWED

The present tenants of the Savoy Theater have renewed their lease for another five years. Extensive alterations are to be made to the interior of the house.

NEW IDEAL FOR PLAYWRIGHTS

System of Dramatic Technique That May Influence Young Writers—Literary Societies Interested

BY STEPHEN F. AUSTIN

Visionary as the idea presented in Mr. Austin's article may appear, it is at least thought-provoking. Because of this quality, *The Mirror* presents to its readers the theories of the spokesman of a new school of playwrights.—Ed.

Every one who is at all interested in the drama feels, of course, that a renaissance is due. Few, however, seem to have caught the keynote of this renaissance, or to be able to predict what form it will take, what aims it will profess, or just when it will arrive.

Nor does the author of the present article presume to play the prophet in this respect. He is, however, in a position to hazard a guess as to the what, when, and how of it all. For, for the past three years it has been his privilege to come into more or less intimate touch with a group of young dramatic writers, and during that time he has seen a totally new system of dramatic technique take root and mature in the minds of these men. They have worked quietly and patiently, and now have banded together into a literary fraternity, styling themselves *sopherim*.

The Society of *Sopherim* has spread its dramatic tenets among all who would receive them, and today, it is worthy of note, there are literary organizations in nineteen colleges throughout the country which profess its ideal and whose members are laboring to give it concrete expression. Next season, or the next, perhaps, some of this work will find its way to the Broadway stage. When it does it is certain to establish new standards in every department of the theatrical fabric.

The distinguishing characteristic of this new system of technique, some idea of which the author has attempted to convey by the title, *drama-therapy*, is that it seeks to employ in a practical manner, and upon a large scale, the most advanced findings of our psychological laboratories. It does not aim primarily to amuse its audience; it aims rather scientifically to stimulate it above normal.

The psychological principles by virtue of which an author may stimulate his audience, even to the point of ecstasy, if he so desires, have been employed successfully, and are daily being employed, in the psycho-pathic wards of our leading hospitals. Here they are being turned to the amelioration of disease—more especially to the alleviation of nervous disorders—and the two methods of practice which so utilize them are today numbered among the most important branches of the medical profession. They have been developed and perfected during recent years, one chiefly through the work of Sigmund Freud and of Karl Jung, in Austria, and the other mainly by the researches of Sidis and of Münsterberg in the United States.

Both of these methods of therapeutic practice depend for their results upon the functioning of that portion of the patient's mind which tends to become dominant the moment that his attention is fixed—just that portion of the mind to which the dramatist speaks during the performance of his work. This portion of the mind will respond instantly to any suggestion conveyed to it: it exercises, moreover, either a stimulating or a depressing effect upon the entire personality, according to the nature of that suggestion.

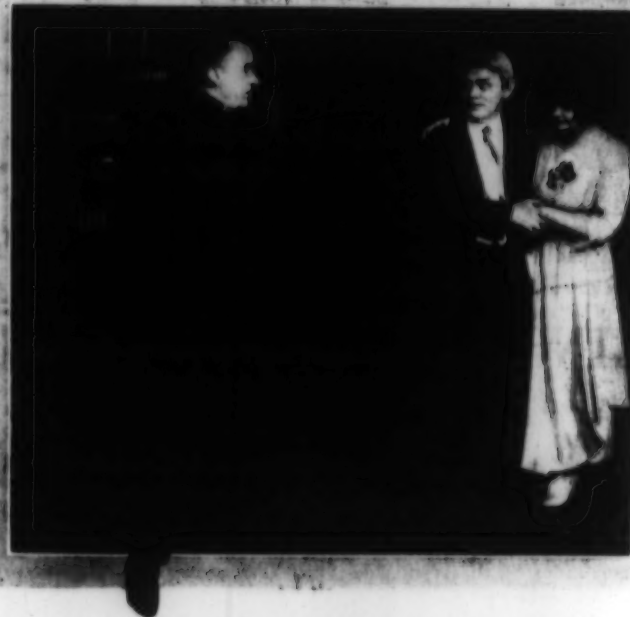
When this portion of the mind becomes completely dominant the patient is said to be hypnotized, and in the hypnotic condition the operator, by carefully chosen suggestions, may either depress the patient into a state of catalepsy, in which he can feel and hear nothing, or stimulate him into a state of somnambulism, in which his senses become four, eight, or even as much as sixteen times as acute as during normal life. Under the influence of suggestions which so stimulate the patient may even become clairvoyant, and may begin to exhibit other powers of an astonishing type.

Now it is these laws of suggestion which the new system of dramatic technique aims intelligently to apply to the mass mind. It seeks to convey to its audience only such suggestions as tend to stimulate. And if this be done wisely and consistently for two hours and a half, it appears to lie entirely within the range of possibility that the multiplying power of many minds may operate actually to produce phenomena of an unusual type in the audience. If so, the theater-crowd of the future may present a spectacle very different from the theater-crowd of today.

Several years ago the author became interested in this phase of the question, and, although he turned the pages of dramatic literature in vain in search of a play which had successfully

utilized these laws, in real life instances were not wanting in which they had been employed by individual speakers and orators, and with rather amazing results. One of the most striking cases of this kind he found recorded in the memoirs of Marshall Villers, in which a single priest, hailing from a village in provincial France, is said to have induced supernatural phenomena on the part of an entire country-side. Nor did the wave of psychic stimulation which he had started stop within the limits of a single hamlet, but spread from community to community like an epidemic until between eight and ten thousand persons had been involved. The contagion was characterized by phenomena of clairvoyance and of prescience, and by the cure of physical disorders.

It is such waves of beneficent stimulation that the followers of the new technique hope to start in the popular mind. They aim simply to apply modern discoveries in the realm of art. In this they stand in sharp contradistinction to those who at present hold sway, and who, although they do not object to the application of new discoveries in the commercial world, refuse to apply to the stage anything that had not been discovered prior to the Elizabethan era. These conditions, however, must inevitably be swept away, along with other European institutions and traditions, as young men—men with broad ideals and with a background of general information—forge to the front. When they do the stage, like czar-ridden Russia, may undergo a complete revolution.



ARNOLD DALY, FORREST ROBINSON, CATHLEEN NESBITT.
At the Belasco Theater in "The Very Minute."

ACTORS LIKELY TO BE CALLED

Proposed Bill, If Passed, Means That English Players Will Be Drafted for Armies of Allies

British actors, of military age who are at present residing in New York, are liable to be pressed into the service of their Government if the move made by the United States to aid its European allies in recruiting meets with the approval of Congress. A bill prepared by Chairman Webb of the House Judiciary Committee provides for the amendment of a section of the Penal laws prohibiting conscription for foreign service in this country, so that the European allies of the United States may summon for military service its subjects residing in this country who have not applied for citizenship.

It is estimated that over 300,000 men, the greater number being of Russian, Italian and British citizenship, will be affected by the amendment. Of this number it is said that approximately 1,000 are actors.

At the present time it is a violation of the criminal laws of this country for any foreign Government to recruit in the United States for military purposes. Under the proposed amendment those countries will be permitted to send a recruiting officer to the United States and summon such of their citizens as are capable of performing military service to report to their respective countries without delay. While there is likely to be

considerable opposition to the project in Congress, the Government believes that it is justified in complying with the request for the privilege sought by the countries with which it is allied.

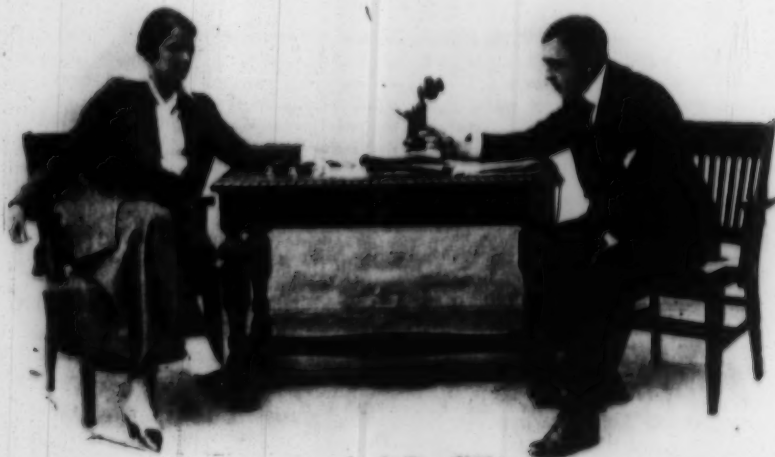
During the last three years several actors of British nationality have taken out citizenship papers here. Those who are between the ages of nineteen and twenty-five will be liable to service in the armies of their newly-adopted country, provided the "draft" bill is passed by Congress.

SIX BEST SELLERS

The list of six best sellers in amount of seats sold by the various theater ticket agencies, made up from an average of last week's reports, remains about the same as the previous week. "Oh, Boy," still retains the lead and is followed by "Out There," "A Successful Calamity," "Eileen," "The Willow Tree," and "Turn to the Right," which took a jump and landed back in the list, replacing "The Fugitive."

NO SPRING TOUR

Instead of making a Spring tour, as had been previously announced, "Cheating Cheaters," which has been at the Eltinge Theater all season, will close, to take to the road in the early fall.



BEATRICE BECKLEY AND ROBERT EDESON,
Appearing in Eugene Walter's Melodrama, "The Knife."

White, N. Y.

AS WE WERE SAYING—

By Mademoiselle Manhattan



(U) Ira L. Hill
CHRISTIE MACDONALD,
Returning to Stage in New Play.

WELL, anyway, so far as I have been able to find out not one of our American actors has thus far fled to the petticoated protection of matrimony to escape military service.

A saucy voice over my shoulder suggests that this may be either patriotism or prudence. Meaning, I suppose that when a choice lies between martial and marital peril, it is a wise actor who chooses the least of two evils.

And let us not forget, while we are foaming with patriotism, and volunteering our services in any capacity, that we may well do the noble battle maiden act in behalf of our own big beneficence, and enlist in the cause of the Actors' Fund Fair, now well along in course of preparedness. Personally, I should blush with shame to be seen doing a bit of war work before I had hit the trail for our own big Fair with both feet.

Shouldn't you?

Have you heard about the favorite invalid of the Lambs Club, William Camp? Latest advices from Chicago are to the effect that ordinary measures have failed to afford relief to the muscular rheumatism that has long afflicted Billy Camp, and that he is now undergoing the process of baking. Baking, is, so a sympathetic Lamb explained, the last resort and an unfailing one in such cases.

James K. Hackett is all ready to do his bit for the cause, and will presently make the American Red Cross a formal offer of a benefit concert at the Criterion Theater; the entire instrumental program being made up of numbers composed and orchestrated by Mr. Hackett himself, who will also contribute his personal services as leader of the band.

Grim fate has forbidden our valiant young actor-manager-composer the two fondest wishes of his life. He may not act in his elaborate Shakesperian offerings, this year, and he may not enlist as one of Colonel Roosevelt's boys—the injury to his knee preventing both these activities. But he can write stirring martial music, and he is rich enough to hire a private orchestra to play his compositions; so he can still do his bit for Uncle Sam.

Everybody is talking yet about Arnold Daly's first night as a Belasco star.

Mr. Daly's recent illness, and the fact that he had captured a Belasco engagement gave a sentimental touch to the event that was emphasized in the curtain speeches which a bubbling audience

demanding from almost everybody concerned in the production.

I have heard many compliments for Arnold Daly in my day—tributes to his magnetism, his voice, his talents and his technique, but never until last week's premier did I hear such flattery as was poured upon our foremost young actor by a lady who sat just behind me. Overcome by her admiration for Mr. Belasco's newest star, she exclaimed during the progress of the first act in a voice audible all over the orchestra, "Say, Louis, and ain't he pretty, too?"

All sorts of pleasant prophecies are in the air about Ethel Watts Mumford's play, "Sick Abed" which is shortly to be produced by Eddie Macgregor.

The piece had a successful try-out a few months before the production of "The Boomerang," and it was rumored along the rialto, that the play was withdrawn after this most promising opening because the handsome authoress had consented to permit one of its scenes to be incorporated, for a very large financial consideration, by Winchell Smith into his forthcoming play.

The fact that no authoress would relinquish an approved success, seemed quite futile as an argument against such a report, as it was against other rumors that A. H. Woods had withdrawn the successful farce out of friendship for a brother manager.

However, nothing daunted by the fact that when "The Boomerang" was produced, it showed a strong resemblance in certain features to her own play, Mrs. Mumford gaily re-wrote her piece, throwing out the scene in which the nurse and the doctor moved amid the surgical appliances that were so capital a feature, later on, of "The Boomerang" and re-writing the act out of all resemblance to her original play, and, of course, out of likeness to "The Boomerang."

As it stands now, I hear that the new piece is the merriest, maddest farce written in years, and that it promises to set Broadway laughing and keep it laughing for many moons when Mr. Macgregor fetches it to our street.

Just met Daniel Frohman skipping blithely across the lawn befront of the Hotel Astor, as Laurette Taylor would say.

Our Mr. Daniel is certainly the busiest man in New York, just now, but never too busy to say a few kind words about the Actors' Fund Fair and its relation to the world in general, the defense movement and the dramatic profession in particular.

"Of course, we're going to be an enormous success," he cried, "how can we escape triumphal success with all you splendid girls working like nailers and soldiers and sailors for us?" Among the splendid "girls" who have rolled up their sleeves and pitched in to help President Frohman make the Fair, a memorable success, are registered such leading spirits of our stage as Julia Marlowe, Laurette Taylor, Jane Cowl, Geraldine Farrar, Blanche Bates, Alma Gluck, Mrs. Fiske, Virginia Harned Courtenay, Marjorie Rambeau, Elsie Ferguson, Julia Arthur, Louise Drew, Margery Maude, and just about every other luminary in the whole dramatic and musical firmament.

Elsie Janis who lives in Washington's old Headquarters at Tarrytown, when she is at home, is going to have a "Preparedness Shooting Gallery" booth, where you can practice what you would like to do to your country's enemies, and Louise Dresser will celebrate the more peaceful arts as the manager of a Farm Yard booth, where you may learn how to raise rations in the backyard or on the roof of the flat. Then the Lambs and Friars and Twelfth Night Girls and



Otto Sarony Co.
ROBERT MANTELL,
In Repertory of Classics.

Professional Woman's Leaguers will give dramatic performances as a side attraction whose proceeds will be divided between the fund and the various War Relief organizations that hold so strong an appeal just now. All this information Mr. Frohman dispensed without once stopping for breath, and he said a lot of other interesting things which for want of space must wait for next week's MIRROR.

MANTELL AT 44TH STREET

Actor Returns to New York in Repertory of Famous Plays

Robert B. Mantell came to the Forty-fourth Street Theater Monday evening for an engagement of two weeks with the usual matinees Wednesday and Saturday. For the first week of the New York engagement, William A. Brady selected the following comprehensive repertory: Monday evening, "The Merchant of Venice"; Tuesday evening, "Hamlet"; Wednesday matinee, "The Merchant of Venice"; Wednesday evening, "Richelieu"; Thursday evening, "Macbeth"; Friday evening, "King Lear"; Saturday matinee, "Macbeth," and Saturday evening, "Richard III."

The opening night of the second week of the engagement will fall upon April 23, the anniversary of the birth of Shakespeare, and for that occasion Mr. Mantell will offer a mixed bill of five acts from five different Shakespearean plays, "Hamlet," "Richard III," "The Merchant of Venice," "Macbeth," and "King Lear."

Mr. Mantell's company includes Fritz Leiber, John J. Burke, Frank Peters, Guy Lindsley, Albert I. Barrett, George Westlake, John Alexander, George Wilson, John Wray, Genevieve Hamper, Genevieve Reynolds, Virginia Bronson, Teresa Larkin, Marion Evenson, Ethel Mantell, and Lila Dell-Frost.

TO PRODUCE "MISALLIANCE"

William Faversham Will Present Shaw Play Next Season

William Faversham plans to produce in New York next October George Bernard Shaw's comedy, "Misalliance." The names of those selected for the cast will be made public at the end of the present season.

Mr. Faversham will not play in "Misalliance" himself, but will open in New York about a week earlier in a new comedy by Dion Calthorp, entitled "The Old Country." This play was produced in London last Autumn with considerable success by George Curzon, with Gerald du Maurier in the part that Mr. Faversham will play here.



Photo Copyright, James and Bushnell, Seattle
GEORGE ARLISS IN REVIVAL OF "DISRAELI."

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SINGING BY THE ORCHESTRA

A THEATRICAL orchestra singing between the acts is attracting attention in New York. The orchestra is composed of negroes; the songs are of the plantation variety. The plays, there are three on the bill, are given by negroes. Orchestral vocal numbers are not a new idea, as some of the daily critics have said. We believe Belasco introduced them with a quartette in his presentation of "The Girl from the Golden West," but the quartette was incidental to the orchestra proper.

The idea of singing in connection with instrumental music was carried out a long while ago by English military bands, and before the big circuses put in three rings, singing in connection with the band was occasionally introduced, but generally by a quartette of performers. The singing by the orchestra in this city is quite appropriate to the atmosphere in which the singing is given, and it was appreciated by the audience. Whether it was because the audience thought it was a novelty, or because the singing was really meritorious is a question.

Unique as it is—if that word is permissible—we doubt if singing by an orchestra between acts, or at any other time, will become popular. There is no incongruity, however, in the situation mentioned, for there is an irresistible melody in the music and voices of negroes which reaches the heart.

CONFIDENCE SPELLS SUCCESS

ONE of the most satisfying companies in New York, satisfying to producer, manager and the public, opened last Fall and is still going strong. The play was written by a man who had a struggle in getting across, JULES ECKERT GOODMAN is his name. A New York manager and producer who agreed to listen to one of GOODMAN's plays went to sleep while the author was doing his best in the reading of his lines. Another manager who had stayed awake said when the author had finished, "For Heaven's sake, GOODMAN, get somebody to read your plays for you. Your reading is enough to kill anything you write."

Not long ago this playwright came to New York from his university and hit the ice-wall which stands in the path of every newcomer to this great but, where the newcomer makes the fight, generous city. For some time after this playwright's arrival he earned \$8 a week on a magazine. Please get that word, "earned" fixed in your mind. In connection with magazine or newspaper work in New York it means more than any dictionary can make it. But this man possessed the absolute essential to success in New York—confidence in himself. It is the chief corner-stone in the Metropolis. When it is put in, the superstructure rises of its own force. If the builder should tear it down, it would go up in spite of himself, provided he didn't let his grip slip.

While GOODMAN was still struggling to get his foundation set, he wrote one play which nobody here would consider. He heard of an actress who was playing in Pittsburgh, who wanted a play, and he took his product to her. One of his struggles was to get enough money to carry him to Pittsburgh. When he got there he had one dollar left, after he had bought his round-trip ticket. After she had heard his reading the woman said there was a lot of work in the play. This was a backbone bracer. But when she added, "there is so much typewriting in it," his courage went below zero. However, he got another hitch on himself and asked, "But what do you think of the play?" "Rotten," she replied, and immediately the skating was good in that vicinity. He took his play and found a hall-room which took his only dollar, and went to bed. The next day he returned to New York, broke and hungry. That day he sold the play to another actress who took it on his say-so. She took a chance, but she lost nothing.

When the play which is mentioned in the beginning of this article was put on, it went to the front like a blaze in a wind. It is, as stated, still going strong. Within three weeks, GOODMAN had another play on. And almost at the same time he had three plays running in New York, all within a few hundred feet of each other. Not long ago he turned down several offers from men who clamored for one-act plays and vaudeville sketches from his brain. He had other work on hand, bigger game, and "had not time to do any extra work." He had the ability, but that would have meant nothing without his asset, Confidence. You can't beat that combination—not even in New York.

HEARD ON THE RIALTO

The Actors' Regiment is in need of a press agent. At a time when pitiless publicity attends all military activities, not a word comes from the actors' unit as to the extent of organization, the appointment of officers, or the preparation of equipment. The last press announcement in connection with this military enterprise stated that Reginald Barlow had withdrawn from "Old Lady 31," in order to take charge of the formation of the regiment.

We presume that Mr. Barlow has met with a finely-patriotic response in his recruiting work. Should he succeed in enrolling every actor who has played a military character on the stage in the last three years he will have a regiment that is well over war strength. The colonelcy of an actors' regiment should rightfully go to Henry Stephenson. We have seen him act this rank of officer on several occasions, and he is appropriately stern, authoritative, and gruff. Besides, he wears his khaki like a veteran of many campaigns.

More than one captious critic will wonder how a cast can be for advertising purposes practically "all-star," and still remain "bosom friends."

A new society magazine, entitled *The Chronicle*, is established, the price of which is "\$1.00 the Copy." From a proportionate standpoint, then, *The Masses* should sell at "1 Cent the Copy."

Friday night, April 6, should be recorded in theatrical history as the date on which true democracy was achieved in the American theater. It was the night when the Negro Players opened a season that is to all intents and purposes a "Broadway season," since it is operated upon the regular scale of prices of Broadway playhouses, and on the orchestra floor negroes and white people were seated indiscriminately. They say—those who were there—that Mrs. I. M. Better-Thanyou, of New York and Newport, sat right next to Abraham Lincoln Johnson, of 135th Street, sah, and didn't seem to mind it a bit.

Now, that the ancient prejudice which has existed in the theater against the negro people has been removed we will undoubtedly see the birth of a folk drama in America, which will bring many writers of charm and imagination to the front. Indeed, it is possible that we may produce a Synge in this country who will do for the American negro what the author of "Riders to the Sea" and "The Playboy of the Western World" did for the Irish peasant.

The Libery, Lyric, and Forty-fourth Street theaters, the three largest "legitimate" playhouses in New York, and which for the greater part of the season have had motion pictures as their attractions, are gradually regaining their original character. A comedy-drama, "Bosom Friends," is now at the Liberty; Robert Mantell, in Shakespearean repertory, followed the film, "Joan, the Woman," last Monday night at the Forty-fourth Street, and "Her Soldier Boy" will succeed "The Honor System" at the Lyric on April 30.

Increasing activity is noted in the various song shops that dot the Rialto due to the anxiety of the tunesmiths to compose a war song which will sweep the country as "There'll Be a Hot Time in the Old Town, To-night," did in 1898, and as "Tipperary" swept England in 1914. One can scarcely pass through Forty-fourth or Forty-fifth streets between Broadway and Sixth Avenue now without hearing martial strains (some familiar, some new, but all of them noisy) issuing from music publishers' windows.

Any song writer who is sufficiently inspired to turn out a tune which will have a nationwide martial appeal will perform a fine and glorious service for his country. Such a song must be gay and inspiring, however, in lyric as well as in melody. An element of wistfulness is also effective, provided, of course, that it contains a certain happy quality.

Meanwhile Adele Rowland, of "Her Soldier Boy" company, rises to remark that "Pack Up Your Troubles in Your Old Kit Bag" which she sings in the military operetta at the Astor Theater, contains all the requisites of a battle song, and predicts that it will be sounding over the fields of Flanders in less than a year.

The New York Hippodrome held its annual parade last week, and while it was a most successful one as parades go (there were plenty of bands and good-looking girls in line), we have a notion that a parade of the forces of the little theaters in the city could far surpass it in length.

In the death of James Buchanan Brady, better known as "Diamond Jim" Brady, the Rialto loses its most picturesque figure. Those who grew old with him loved and admired him as a loyal friend; those who came after respected him as a generous and forceful personality. He was not popular, like many rich men, in the sycophantic sense, but because he represented good fellowship, because he appreciated the struggle and idealism of youth, in and out of the theater, and because he had risen to power and affluence by his own efforts of brain and brawn. Hail and farewell, "Diamond Jim"!

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"THE KNIFE"

Melodrama in a Prelude and Three Acts by Eugene Walter. Presented at the New Bijou Theater by the Shuberts, April 12.

Dr. Robert Manning Robert Edson
Miss Kate Tarleton Olive Wyndham
An Old Colored Woman Caroline Newcombe
William Meredith Lowell Sherman
Dr. Louise Meredith Beatrice Beckley
George Scott William A. Norton
Ellis Meredith Gordon Burby
Stella Hill Hazel Burby
James Bristol Cyrus Wood
A Nurse Ada Davis

Theatrical craftsmanship, through which the expert playwright may interest, shock and move a receptive audience, is revealed to a marked degree in Eugene Walter's latest melodrama, "The Knife," the opening attraction for the Shuberts' most inviting new theater, the Bijou. The finer qualities, sincerity and truth to the probabilities of life under certain unpleasant conditions—so much a part of Mr. Walter's greatest play, "The Easiest Way"—one misses in this melodramatic treatment of "white slavery" as it may be conducted in New York. The fact that the basic incident is supposed to be founded on an actual occurrence does not materially add to the illusion of reality in the stage presentation.

But it must be conceded that only a tactful playwright could have taken so repellent a subject and kept it within the bounds of decency. For this Mr. Walter is to be thanked, although his melodrama does savor more of the clinic and the laboratory than of the theater. One may step from the atmosphere of surgical instruments and iodoform, of torn emotions and of thrills, and be thankful for a breath of clean Spring air.

The success of the play—for it may well attract curious audiences during coming weeks—will be due to the novelty of the plot, the power of the "big" situations and the excellence of the acting. As a study of the underworld in a great city, or an attempt at accurate characterization, there is little to arouse serious comment.

After the romance of a Southern girl and her guardian, a promising young physician, has been set forth in a prettily staged prelude, the action shifts to New York, where the girl has gone to select her trousseau. While on a tour of the shops she mysteriously disappears and Dr. Manning, her fiancé, instead of notifying the police, seeks the assistance of his friend and attorney, William Meredith, who happens to be something of an expert in detective work.

With no clues to follow, beyond a knowledge of Kate's childish faith in fortune-tellers, they begin a search of questionable places, passing under the name of fortune-telling parlors, and eventually find the girl, drugged into a state of insensibility and seemingly the victim of an outrage. It is here that the plot takes a most unusual turn. Dr. Manning, having captured a man and a woman implicated in the crime, determines to combine vengeance with scientific experimentation in vivisection, for which he needs human subjects. The woman dies, but the man lives, and the information gained by the experiment is supposed to be of incalculable medical value.

But, of course, there is danger of trouble with the police and a charge of murder being brought against Manning, who, in collaboration with Meredith, has concocted a plausible story.

There appears to be no danger of Kate exposing the truth, for she has recovered with no recollection of what has happened; but on being confronted by the man, the whole horrible scene returns in a flash. Hiding the facts from the district attorney is no longer possible, but he is persuaded to agree with Manning that the end justified the means.

The play is admirably staged and extraordinarily well acted by Robert Edson, virile and impressive as the doctor; Olive Wyndham, whose art never reached greater heights than in the presentation of the girl, and Lowell Sherman, who gives a smooth, intelligent portrayal of the friend, to mention the three most prominent members of a finely balanced cast.

"COLONEL NEWCOME"

Play in Four Acts by Michael Morton. Adapted from Thackeray's "The Newcomes." Produced by Sir Herbert Tree at the New Amsterdam Theater, April 10.

Colonel Newcome Herbert Tree
Clive Newcome Robert Bendel
Sir Barnes Newcome Warburton Gamble
Fred Bayham Sydney Greenstreet
Arthur Pendennis Edward Forbes
James Blunney Eric Snowden
The Marquis of Farintosh Charles Coleman
Lord Kew Craig Ward
Sir Thomas de Boots Redmond Flood
Ethel Newcome Elsie Mackay
Lady Kew Clara T. Bracy
Madame de Florac Adelaide Prince
Mrs. Mackenzie Alice Augarde Butler
Rosey Mackenzie Katherine Bayre
Mrs. Mason Stella St. Aubrie

It is usually a thankless task for a playwright to revive on the stage the characters in a novel so dear and so familiar that they have already acquired a flesh and blood identity in the minds of their readers. These same readers are inclined to resent any modification of the character as conceived in their own imagination, much as they would resent the stage presentation of some beloved maiden aunt whose personality they alone understood. For this reason, "Colonel Newcome" cannot do more than suggest in somewhat rare intervals, the atmosphere and personalities of Thackeray's gently satirical novel. These intervals, however, are gratifying enough to give the entire play a reason for being, especially when dominated by the convincing figure of Sir Herbert Tree as Colonel Newcome. "Everybody who knew him, loved him," wrote Thackeray, "everybody, that is who loved modesty and generosity and honor," and Sir Tree, in spite of the handicaps of setting and adaptation, makes the lovable old fellow live again in all his fatuous and pathetic dignity.

Each of the acts is labeled by a bit of symbolic action which gives the keynote of the scene. In the first "the Colonel sings" at a stag party in which we learn of Olive's hopeless love for Ethel and his father's child-like trust in the fortune which was to set everything right, but which no longer exists. The second act where "the Colonel dances" ends with the old commander's denunciation of mercenary marriages and his famous quarrel with Barnes. In the third act, "the Colonel says grace" with a stiff upper lip at his son's wedding, although the news of his bank's ruin has just reached him.

The last act brings the family to poverty and to the last scene in the courtyard of Grey Friars where the broken old Colonel "says adsum." One of the most touching bits of the entire play is the game at Grey Friars between the feeble old soldier and the little gown-

boy who cheerfully bowls him "out" with the unconscious cruelty of childhood. The death scene seemed unnecessarily prolonged, at least for a modern New York audience, which has somehow lost its old-fashioned enjoyment of death scenes.

A most dramatic moment resulted from the present local circumstances under which this essentially English play was presented. When the Colonel's guests at the stag party drank to "the English Navy" the house broke into spontaneous applause and when Sir Herbert, still in his character, added a toast to "hands across the sea" the enthusiasm became deafening. It was a sudden and dramatic merging of 1830 and 1917 in an impulse which eliminated the footlights.

The cast on the whole was adequate, but hardly more than that. Robert Randall was a somewhat colorless Clive Newcome, but Thackeray must share the blame in that, since he made Clive anything but a vivid character. Elsie Mackay as Ethel was a fair and graceful figure, but marred the picture by her artificial and stilted rendering of her lines. Warburton Gamble was an appropriately detestable Barnes and Charles Coleman burlesqued amusingly the role of the inebriated nobleman without which no drama of English society life could possibly be written.

While the true essence of "The Newcomes" is hardly compressed into this four-act drama, it has enough of the sincerity and human quality of the book to justify its production in the name of Thackeray.

"DIFFERENCE IN GODS"

Play in Four Acts by Butler Davenport. Presented by Butler Davenport at the Bramhall Playhouse, April 13.

Anni Barton Butler Davenport
Sarah Barton Margaret Campbell
Barbara Barton Helen Millington
Ellen Jane Winslow
Margaret Alcott Emily Stavers
Philip Alcott Anne Perry
Brandon Alcott Vincent Coleman
Norris Millington

A religion cannot be calmly invented for the sake of drama. It isn't being done this season in the best of dramatic circles. It might, however, be accepted to carry out the plot did it have some semblance of definiteness, no matter how preposterous it seemed to a general audience. Butler Davenport, as the author of "Difference in Gods," presented for the first time at the Bramhall Playhouse, concocts a religion that contains something of New Thought, Christian Science, Faith Healing, plain Christianity and a great deal of Butler Davenport, for the sake of instituting dramatic action in a play that abounds in discourse.

"Difference in Gods," descriptively announced on the program as the "Psychology of a Family," is in four acts, or chapters, as Mr. Davenport chooses to call them, each one leaping over a period of ten years, beginning with 1887 and ending in 1917. It is the story of a close-fisted New Englander—to society at large a model husband, a good provider, and a worthy churchgoer, but in the bosom of his family a brute of passion to such an extent that he becomes repulsive to his faithful wife. Their marriage has brought a succession of unwanted children, but only one is concerned in the play. She has some malignant trouble which disappears when treated over the telephone by an enthusiastic disciple of Mr. Davenport's new faith.

The play, which is generally tedious, contains some really worth while scenes, few and far between. The characters are given to long lapses of inaudible thinking, audible thinking and chatting to the audience. Some of the dialogue includes clever epigrams, interspersed with the conversational ingredients known as platitudes and bromides.

Jane Winslow, as Barbara Barton, distinguished herself by consistently good acting. Mr. Davenport in the role of the young, middle-aged, and old-man Barton was effective.

"THE MASKED MODEL"

Music in New Piece Seem in Pittsburgh Is Above the Average

PITTSBURGH (Special).—"The Masked Model," after one night's performance at Johnstown, Pa., April 7, began an engagement at the Duquesne, April 9. The story concerns a wealthy young woman who makes a wager that she is able to become engaged to one of the foreign nobility, who in this case happens to be a count. Her aim is accomplished, but the count learns of the wager, and immediately after the wedding leaves his bride to prove that he is not in the fortune-hunter class, and returns to his native country. His wife follows him, and as the Masked Model at a masquerade wins him back.

The music is tuneful and is ably rendered. Lew Hearn does excellent work in the chief comedy role, and the ever-pleasing Bonita plays opposite him. Irene Audrey and Joseph Lartora carried off the vocal honors, the music at times being above that of the average musical comedy. Handers and Milliss are a versatile team and M. Rodolph and Miss Mason give a graceful dancing specialty. John Cort has given the piece an excellent cast, and the chorus is elaborately costumed. Among the song hits are "Caravan" and "When Hearts Beat in Time." "The Masked Model" began its second week April 16. FACKNER.

LA SALLE CHANGES HANDS

Elliott, Comstock and Gest Acquire Chicago Theater

Elliott, Comstock and Gest announce that they have acquired control of the La Salle Theater, Chicago, which they plan to make the Western home of musical comedies of the "Very Good, Eddie" and "Oh, Boy" type. The La Salle, a cozy little playhouse, duplicating, in intimacy, the Princess, the firm's New York theater, is owned by Anna Sinton Taft, a sister of ex-President Taft. Until the present negotiations were consummated Jones, Linck and Schaeffer controlled the house, and it was known for years as the headquarters of a style of musical comedy which is peculiarly Chicago's. It is also learned that Elliott, Comstock and Gest are negotiating for a similar theater in Boston and they plan to secure, if possible, another in Philadelphia, thereby establishing a chain of theaters of a similar style.

F. Ray Comstock, the firm's representative who put the Chicago deal through, also secured from George Ade the rights to produce a musical comedy version of "The College Widow." This will be "Oh, Boy's" successor at the Princess, when that very successful musical play goes on tour.

APPEAL FOR SUPPORT OF NEGRO DRAMA

Speakers at Garden Urge the Possibility of Establishing a New Force in American Stage Art

The general tone of the meeting of the New York chapter of the Drama League of America, on April 12, in the Garden Theater, for the purpose of discussing the possibility of establishing a permanent negro theater in this country, was an appeal to the public in general and the Drama League in particular to advance such a movement by supporting the current engagement of the colored players at the Garrick Theater, under the management of Mrs. Emilie Hapgood.

The three one-act plays by Ridgely Torrence can be said to be the initial significant experiment of testing the possibility of negro drama, interpreted by colored actors before cosmopolitan audiences. The speakers at the meeting reiterated that now is the time to show interest in the advancement of the colored theater in the United States.

It was impressed time and time again on the minds of the members of the League and their friends, who packed the Garden Theater Thursday afternoon, that these plays undeniably show that there is a mass of material to be drawn from in the life and problems of the negro in this country—practically a virgin field.

The first speaker was Dr. W. E. Burghardt Dubois, one of the most famous negroes of the present time, editor of the *Crisis*, a magazine devoted to the interests of the colored people. He spoke on Mr.

Torrence's plays from the viewpoint of a negro and expressed a hope that the movement would gain momentum, pointing out that it would be through the theater that an expression of the life of the negro would have the most far-reaching effect and might ultimately soften the racial prejudice that now exists to some extent.

Marie Burrell, of Washington, D. C., a member of the negro race and a highly cultured woman who is devoting her time to the education of her people, said that she considered Mr. Torrence's plays the dawn of serious expression of the problems of the negro. Calling it emancipation drama, she stated that it will tell people things they do not want to hear, things they do not want to know, at first, but will help the cause of her race and will point out some of the ideals, some of the hopes and some of the longings of the colored people.

Ridgely Torrence made a short address and Padraic Colum, author of "Grasshopper," and one of the founders of the Irish Theater in Dublin, made a brilliant speech, outlining the fact that there is as much material for a negro drama in this country as there is in Ireland for Irish drama.

Allen W. McCurdy presided at the meeting and it was from him that the most forceful appeal to the members of the Drama League for financial support came. The speeches were preceded by a scene from "The Rider of Dreams," one of the current plays.

"THE COUNTRY COUSIN"

Comedy by Booth Tarkington and Julian Street Is Placed in Rehearsal

George C. Tyler in association with Klaw and Erlanger has commenced the production of a new comedy by Booth Tarkington and Julian Street, entitled "The Country Cousin." Rehearsals are now in progress under the direction of Robert Milton, and the premiere is scheduled to take place in Philadelphia on April 23.

The leading role, that of a sensible young woman from the Middle West, who resents the artificiality of the East when she comes in contact with it, has been assigned to Alexandra Carlisle. Others in the company are Phoebe Foster, Edith Barker, Noel Haddon, Alice Putnam, Julia Stuart, Eugene O'Brien, Donald Gallagher, Reginald Mason, George Howell, Louis Hallett, Robert Adams and George Wright, Jr.

ISADORA DUNCAN AGAIN

As a result of the pronounced success which has attended her first three appearances this season, Isadora Duncan has decided to have three more performances this month at the Metropolitan Opera House on the evenings of April 24 and 25 and on Saturday afternoon, April 28.

Florence Reed has resigned from the cast of "The Wanderer" in order to fill a contract of long standing with the To-Day Feature Film Corporation. She has been at work for a week past on the picturization of George Broadhurst and Abraham Schomer's drama, "Today," a Ralph Ince production.



WHITE, N. Y.
SIR HERBERT TREE.
As Colonel Newcome.

"DE LUXE ANNIE"

Mystery Play Will Be Presented in New Haven, April 30

"De Luxe Annie," the new play which Arthur Hammerstein will produce in association with Lee Shubert, was put in rehearsal last week. The play has been dramatized by Edward Clark and is founded on a short story by Scammon Lockwood. It is in three acts and six scenes and is described as a story of mystery and surprise. After a Spring try-out of two weeks it will be set aside until early next season, when it will be seen in one of the Shubert theaters. The premier is scheduled for the Shubert Theater, New Haven, on April 30. The cast includes Rita Jolivet, Robert McWade, Vincent Serrano, Frank Gilmore, Mary Hall, Edouard Durand, Percy Pollock, Harry Burkhardt, Jack McBride, Henry W. Pemberton and Narcia Harris.

BRONX LIKES "GREAT LOVER"

The striking variety and rare acting in "The Great Lover" marks this romantic comedy as the most notable artistic success at the Bronx Opera House this season. Extra rows of chairs filled the space usually occupied by the house musicians, week of April 9, and the audiences responded rapturously at all performances. Leo Dittichstein, never seen to better advantage, was ably supported by Betty Caillash, Essex Dane, Lee Millar, William Ricciardi, Arthur Klein, Malcolm Fassel, John Bedouin, Camilla Dalberg, Ugo Ventrella, Alexis H. Polanov, Anna McNaughton, George E. Romain and Alfred Kappeler.

IDA C. MALCOMSON.

NEGRO PLAYERS MOVE

The colored players, who are presenting plays of negro life under the management of Mrs. Hapgood, have vacated the Garden Theater and have moved to the Garrick. "Grasshopper," the attraction tenanted the Garrick, will be presented only at matinee performances, on Mondays, Tuesdays, Thursdays and Fridays. The negro players will appear every night and Wednesday and Saturday matinees.

DRAMA LEAGUE LECTURES

The subjects and speakers for the remainder of the season's course of lectures on the America Drama, which have been given this year under the joint auspices of the Drama League of America and St. Mark's-in-the-Bouwerie at St. Mark's Church, Tenth Street and Second Avenue, are "The Oracle of the American Taste, or the Problem of Authority in a Democracy," by William Norman Guthrie on April 29, and "A People's Theater for America," by Samuel M. Tucker on May 6.

CHANGE OF TITLE

T. L. Corwell, for eight years manager of Whitney & Tutt's Smart Set Company, announces that, owing to numerous Smart Set companies, in the future this company will be known as "Whitney & Tutt's Smarter Set." This title, also "Smarter Set," is fully protected by copyright. Any infringement upon the above title will be prosecuted to the fullest extent of the law.

WHITE RATS DROP STRIKE FOR PRESENT

Because of War There Will Be a Lull in Hostilities Against Vaudeville Powers—To Be Resumed Later

The White Rats have abandoned their strike against the allied powers of vaudeville. The repeated rumor that the fight would be entirely ended by the current cessation of hostilities is denied by one of the officers of the organization, who states that the strike will begin again as soon as the war is over. The White Rats offer as a reason for the present lull that the attention of every American should be directed toward his country and there should not be any internal strife or dissension.

In response to a request for information as to the organization's headquarters, the Minnow was supplied with the following set of resolutions which were acted upon at a meeting held during the first part of last week: "Wire to President Wilson and President Gompers at 12.30 midnight, Monday, April 10, resolution unanimously passed at special meeting of international board of the White Rats Actors' Union and Association of America, held Monday, at 11 P. M., April 9.

"WHEREAS, The United States of America, our country, has entered into a war whose gravity cannot be measured, and
"WHEREAS, it is the duty of every citizen to see that our country is not divided by factional or civic strife of any character whatever, so that the full efforts of all may be devoted to bring the war to a successful conclusion, and
"WHEREAS, More so it is the duty of organized labor, which has been so clearly set forth when the Council of National Defense

adopted unanimously, the recommendation of the advisory commission of labor of which Samuel Gompers is chairman, and
"WHEREAS, The White Rats Actors' Union and Associated Actresses of America are a component part of the American Federation of Labor of which Samuel Gompers is president, and
"WHEREAS, The White Rats Actors' Union and Associated Actresses of America are at present conducting a strike in sixty theaters in various parts of the country in consequence of a lockout ordered by the Vaudeville Managers' Protective Association in all the vaudeville theaters of the country, and
"WHEREAS, The White Rats Actors' Union and Associated Actresses of America is desirous of releasing its members for such service as the nation may require, so that they may devote their undivided energies to the defense of their country; therefore, be it

"Resolved, That as proof of the patriotism and loyalty to the United States of America of the White Rats Actors' Union and Associated Actresses of America, and its allegiance to the cause of organized labor, the international board and international officers of the White Rats Actors' Union and Associated Actresses of America do hereby declare such strike suspended until our nation is once more at peace, and further pledge their undivided support in every way possible to President Wilson and their country"

THE BROADWAY TIME TABLE

FOR WEEK ENDING APRIL 21st

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	184
Belasco	The Very Minute	April 9	16
Bijou	The Knife	April 12	12
Booth	A Successful Calamity	Feb. 5	90
Bramhall	Keeping Up Appearances	Nov. 8	181
Casino	You're in Love	Feb. 6	90
Century	The Century Girl	Nov. 6	198
Cohan	Come Out of the Kitchen	Oct. 23	215
Cohan and Harris	The Willow Tree	Mar. 6	55
Comedy	Washington Square Players	Aug. 30	272
Cort	Up-stairs and Down	Sept. 25	247
Criterion	Johnny Get Your Gun	Feb. 12	81
Eltinge	Liars Time	Feb. 6	89
Empire	A Kiss for Cinderella	Dec. 25	139
48th Street	The 13th Chair	Nov. 20	181
44th Street	Robert Mantell in repertory	April 16	8
Fulton	Pala First	Feb. 26	64
Gaiety	Turn to the Right	Aug. 17	291
Garrick	Negro Playlets	April 5	20
Globe	Out There	Mar. 27	31
Harris	The Brat	Mar. 5	56
Hippodrome	The Big Show	Aug. 21	401
Hudson	Our Betters	Mar. 12	48
Knickerbocker	Disraeli (rev.)	April 9	16
Liberty	Bosom Friends	April 9	16
Longacre	Nothing But the Truth	Sept. 14	259
Lyceum	Case of Lady Camber	Mar. 26	32
Lyric	The Honor System (film)	Feb. 12	136
Manhattan	The Wanderer	Feb. 1	94
Maxine Elliott	Love o' Mike	Jan. 15	115
Maxine Elliott	Grasshopper (matinees only)	April 7	13
Morocco	Canary Cottage	Feb. 5	91
New Amsterdam	Colonel Newcome	April 10	15
Playhouse	The Man Who Came Back	Sept. 2	275
Princess	Oh, Boy	Feb. 19	72
Republie	Peter Ibbetson	April 17	7
Shubert	Eileen	Mar. 19	41
39th Street	The Fugitive	Mar. 19	41
Winter Garden	Show of Wonders	Oct. 26	234



RUTH FINDLAY,
Of "A Successful Calamity."

Barony.

SPECIAL OFFER FOR PROFESSIONALS

Season Tickets for Actors' Fund Fair to Be Sold for \$5—

Donation to War Relief Agencies

The management of the Actors' Fund Fair at Grand Central Palace has issued an announcement that there are now available for members of the theatrical profession season tickets good for twenty admissions to the fair, the price being \$5. Single admissions to the fair will be fifty cents.

In addition to offering the season books, making each admission but twenty-five cents, there will be issued with each book a certificate of membership in the Actors' Fund and a receipt in full for one year's dues. This means a saving of seven dollars, the dues being \$2 annually and twenty ordinary admissions to the fair \$10.

The special season book offer is also made available to persons indirectly connected with the stage and who are eligible to become associate members of the Actors' Fund.

Season books and membership certificates may be had upon application at the executive offices of the Fair in the Hotel Astor.

The theatrical profession is backing up with enthusiasm the decision of the trustees of the Fund to devote part of the proceeds of the Fair to American war relief agencies. It is understood that should distinct theatrical relief units be organized for service during the war funds may go for such purposes. However, no decision has been reached regarding this matter. The war and naval authorities will be consulted before any disposition is made of the proceeds to be allotted to patriotic purposes.

Fund Fair Notes

The Actors' Fund Home Booth is in charge of Mrs. Kittie Masters. Donations

DRAMATISTS ENLARGE BOARD

The Society of American Dramatists and Composers recently held its annual meeting at its rooms in the Laudlin Building.

The number of its directors was increased from nine to twelve. With the new ones elected the board will now stand: Augustus Thomas, president; Rachel Crothers, vice-president; Maurice V. Samuels, secretary; Henry Erskine Smith, treasurer; Joseph S. C. Clarke, Victor Herbert, Channing Pollock, Margaret Mayo, William Gillette, Edward Locke, Anne C. Fleener, Percival Wilde.

The treasurer, Henry Erskine Smith, made his annual report, showing the financial condition of the society to be in a very prosperous condition.

Edward Emery, William Boyd and Charlotte Granville have retired from the cast of "The Fugitive."

of a general character are solicited by Mrs. Masters and particularly from the profession is she anxious to secure hat pins, silver spoons or forks engraved with the donor's name. Mrs. Masters is making a large panel on which these attractive souvenirs will be mounted and the entire panel will be sold, either outright or by subscriptions during the fair. Mrs. Masters already has secured a number of noted names on hat pins and spoons that have been donated.

Mrs. Ben All Haggis, president of the Drama League, will have charge of the flower booth on the evening of May 14, and of the drug store on the afternoon of May 15. Mrs. James Speyer is chairman of the former and Alice Fisher Harcourt of the drug store booth.

The silver dagger and sheath which Edwin Booth used when he played "Iago" has been given to Lois Clark, chairman of the Black Cat Emporium, and will be offered for sale during the bazaar.

John McCloskey, tenor of the Irish opera, "Eileen," will sing during the fair, having offered his services to Amelia Summerville, who has the Shamrock booth.

A lot valued at \$575 and located on the Boston Post Road, between Bridgeport and Milford, Conn., has been donated to the Fair by Frederick B. Robins, president of Robins, Inc. The gift was made through Miss Catherine Proctor, one of the committee serving under Lois Clark, chairman of the Black Cat Emporium booth. The property is located in a development of Robins, Inc., at Milford, on the banks of the Housatonic River.

REVUE HELD OVER FOR SECOND WEEK

Gertrude Hoffmann and Her Company Still Please at the Palace—Bert Clark in "A Wayward Conceit"

Gertrude Hoffmann and her revue, which enlists a company of forty, including the ragtime python and the Cingalese band, remains at the Palace Theater a second week as the headline attraction. Miss Hoffmann does not change her act in any way, as is sometimes the custom when an offering plays two successive weeks, but there is no need for alteration here, as the act is well worth seeing twice in its present form.

Bert Clark, the well-known English music hall comedian, presents a new version of "A Wayward Conceit," assisted by pretty Miss Hamilton. The farcical fooling of this team is so well done that it is one of the most dependable laugh promoters in vaudeville.

George White and Lucille Cavanagh, who are always popular, also remain at the Palace for a second week. They introduce some new material. Daisy Jean, an instrumentalist, who has played in several European courts, is met with approval in her rather unusual offering, and Austin Webb and company present a sketch which is timely, named "Hit the Trail," written by John B. Hymer.

The balance of the program includes Dyer and Fay in "What's It All About," Bankoff and Girle, acrobatic dancers; The Five Nelsons, whirlwind skaters, and the fourteenth episode of the "Patria" serial, featuring Mrs. Vernon Castle.

LARGE THEATER PLANNED

One of the largest theaters on Long Island will soon be under construction on Broadway at the head of Main Street, Flushing, L. I. It will be erected by Wilmer and Vincent, who own and control many theaters in the South, Pennsylvania and New York State.

CRAIG COMPLETES CAST

Prize Play Will Open at Castle Square, Boston, April 23

John Craig has been in New York during the past week, and completed selecting the cast for the fifth Harvard Prize Play, which opens at the Castle Square Theater, Boston, April 23. The name of the piece is "The Year of the Tiger," by Kenneth Andrews, and not only is Mr. Craig preparing a special cast, but a complete Broadway production will be given.

Josephine Victor, who last season appeared in "Just a Woman," has been engaged for the leading role, and Mr. Craig will be seen in the part opposite Miss Victor. Others in the cast include, William B. Mack, Florence Martin, Graham Velsey, Elizabeth Hunt, Robert Lowe, Edwin Foxburg and Mabel Colcord. The cast was engaged by Chamberlain Brown.

TO TRY OUT PLAY

It is possible that Henry Miller will make a trial production of "Among Those Present," the rights of which are controlled by George C. Tyler, at the Columbia Theater, San Francisco, this Summer.

PAUL SCOTT'S "COMMENT"

Paul Scott has become the publisher, editor, treasurer, secretary and censor of a monthly house organ called *Comment*, the main purpose of which is to keep dramatic managers in touch with actors available for all types of characters. The first issue, under date of April, looks interesting.

Mr. and Mrs. (Dorothy Stanton) Rose are closing their island home at Osprey, Fla., and will be for the Spring and Summer at their Summer home at Pine View, Fremont, Wis.



Watts, N. Y.

IN "SIMON THE CYRENIAN,"
Negro Players at the Garrick.

The third annual Follies ball was held on the New Amsterdam Roof, beginning late Tuesday evening and extending through the night until the sun rose on Wednesday. The entertainment for the five hundred guests that attended the affair consisted of twenty-two numbers presented by members of both of Florence Ziegfeld's attractions, the "Midnight Frolic" and the home-coming "Follies of 1916." Dancing was enjoyed during the intermissions and after the show.

COMEDY TO BE OPEN ALL SUMMER

Washington Square Players Searching for a Plan That Will Make Rent Day Less Embarrassing

As the Washington Square Players' lease of the Comedy Theater calls for twelve

monthly payments each year, it means that they must pay for the house during the theatrical Summer, which begins slightly in advance of the almanac date and generally ends during August. Heretofore the Comedy has been dark during these months and the rent coming out of the previous season's receipts, has been considered an aggravating loss. But this year the Players refuse to be embarrassed by this profitless outlay of cash, and, with due sagacity and business acumen, they announce that the theater will be open all Summer.

However, they are at sea, so far, in the matter of deciding just what to use as an attraction to keep the house open and entice the elusive dollar. One of the schemes under consideration, and the one that seems to have the best possibilities, is to have one of their corps of authors collaborate with some composer on a musical revue or two. If this plan goes through it will mark the initial attempt of the Washington Square Players in the field of musical comedy. The Players will not attempt to rival in simplicity the regular Summer revues, but in the matter of wit and travesty they are more than liable to give the older attractions a hard run for popularity.

Another idea to induce visitors to stop at their box-office is to produce a bill of one-act plays consisting entirely of comedies. Series B, No. 2, of considerations is whether to make the program a resume of plays that have already been produced, whether to stage a crop of new ones, or to offer a combination of old and new works.

In their groping around the Players also conceived the idea of instituting a Summer stock company in the Comedy. They do not mention what they will produce, nor who will be included in the roster of players, their own people or some better known professionals, culled from the many who are thrown into idleness every Summer by the closing of most of the season's attractions. And as a final possibility, in case no concrete plan has been thought out with which to keep the Comedy's ushers busy, it is possible that they may rent the theater to some motion picture company to present an elaborate feature production.

Under a Winnipeg date line an erroneous statement appeared in the *Minneapolis* of April 7 to the effect that "The Land of Promise" was produced for the first time on any stage at the Winnipeg Theater, March 26. The play was first produced in London a number of years ago, with Godfrey Tearle and Irene Van Burgh in the cast, and later was played by Florence Rockwell in Australia.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"GRASSHOPPER."—WORLD: On its own account it is a compelling, if sombre and slow-moving, story which could be greatly improved by condensation. In Eileen Huban it brought to attention a young and unknown actress whose potential talent surpasses that of any other new actress of this year.

TIMES: For all its several delicate and touching colloquies, it has been awkwardly and repetitiously written, and it would have seemed a wearisome business had it not been for the presence of a quite enchanting girl named Eileen Huban.

SUN: This little story is stretched beyond all lengths justified by its content. A love interlude of exquisite lyric beauty and the tragic last act were the most interesting episodes in the performance, which was notable in presenting to the public a new actress in Eileen Huban.

NEGRO PLAYETS.—WORLD: Extremely novel in design and quite the most interesting of the numerous independent experiments in the theater during this season was the production of a group of three one-act plays by Ridgely Torrence, two of which were of an unusual order of merit and all of which were designed to emphasize characteristics of the negro race.

TIMES: The interesting and sympathetic dramas by Ridgely Torrence are inadequately acted.

HERALD: It was a daring venture, but Mrs. Hapgood's tact in management and the originality of the idea interested a large audience.

"THE VERY MINUTE."—TIMES: It is a serious play rather pointedly addressed to the minority who do not mind being thoughtful in the theater. Its chief claim to your attention is Mr. Daly's alert, intelligent and at times uncommonly eloquent performance in the leading role.

SUN: Mr. Daly's representation of the character of the brilliant young genius is one of the finest pieces of acting which it has been the good fortune of the theatergoer to witness this season. . . . The play is a bit cryptic and it seemed unnecessarily so.

POST: The whole fabric of the piece rests upon an impossible assumption, and the fact that Mr. Daly gives a vivid demonstration of the humiliating effects of alcoholism does not atone for the inadequacy of the play as a play.

"BOSOM FRIENDS."—TIMES: It is a wheezy, artificial, rather antiquated drama that Mr. Mandel has fashioned for Mr. Fields, that suffers from the lack of adroitness displayed in a number of places throughout its course. But this is not to say that it is wholly ineffective; on the contrary, it is entertaining.

SUN: Whatever weak spots the play may have had, there was nothing weak about the acting.

POST: In all probability it will run for a considerable time to come, as it contains many elements of popular entertainment, but there is nothing in it to demand prolonged or serious comment.

"COLONEL NEWCOME."—TRIBUNE: The play has a good many moments of interest, and Tree's performance is workmanlike if not inspired, but the show as it stands is too much for an evening.

WORLD: Unsatisfactory as the play is as a transcript of the original narrative fiction, it received scant justice at the hands of the actors who appeared in its characters last night. Almost the sole interest in the present work lies in Sir Herbert Tree's embodiment of the austere, lovable old Colonel.

SUN: The play has decidedly more body and substance than most of the dramas now on Broadway, and is subject to less of the failings of book plays than the average.



Apeda, N. Y.

EMILE DETRAMONT,
in "Lilac Time."

Emile Detramont, who contributes an excellent characterization as the old French curé in "Lilac Time," is a Belgian actor making his first appearances on the English-speaking stage. Just eight days before the war Mr. Detramont was appearing in Cologne in "Le Cloître," a play by the famous Belgian poet, Emile Verhaeren, and had previously played at the Theater de Vaudeville in Brussels. Breaking a leg he was pensioned from the Belgian army as a *maréchal de logis* in the Third Lancers Regiment. Recovering he created two roles in Paris at the Theater Gymnase and the Bouffes Parisiens in "Le Commandement," and "Le Mariage de Mlle. Beulemans," after which he signed a two season's contract with Mr. Bonheur of the French company of Paris. Following this he came to America and scored as the orderly in the musical comedy, "Le Pollu," at the Garrick Theater, this city. He was then signed by Selwyn and company for "Lilac Time," now at the Eltinge.

STIRRING APPEAL FOR WAR RELIEF

First Mass Meeting of Stage Women's Organization at Hudson Theater Brings Quick Response

The first official meeting of the Stage Women's War Relief was held on Friday, April 13, at the Hudson Theater under the auspices of the National League for Women's Service. The meeting opened with a short address by Rachel Crothers, National Chairman of the organization, who concluded by reading a telegram from President Wilson, expressing his deep appreciation of the work of the League.

A host of other telegrams were received, including those from Margaret Wilson, Annie Russell, Kitty Gordon, Yvette Guilbert, Julia Arthur and Emma Dunn. The last sent a check for \$100 and the promise of one day's work each week in preparing surgical dressings. Maude Adams, who was inconspicuously tucked away in the audience, contributed a generous check but asked that the amount be kept secret.

Elizabeth Marbury, in a few impassioned and stirring words, gave a vivid picture of the conditions which she found in her last trip to the war center. She ended with an appeal for women's co-operation in the

names of Liberty, Equality and Fraternity. Elsie De Wolfe also gave her personal experiences in her work among the women of France. Julia Marlowe recited "The Battle Hymn of the Republic" and Anna Case sang "The Stars and Stripes Banner." Elizabeth Tyree gave a practical little talk on the necessity of raising money and Dorothy Donnelly suggested a "jam kitchen" as one method of raising funds.

A ball, a benefit entertainment and a "dipper day" were voted upon in the interest of the cause. By way of experiment, a dipper was passed around in the audience and was generously filled, one of the largest contributions being a fifty-dollar bill dropped into the dipper by William A. Brady.

In addition to Rachel Crothers, as National Chairman, the other officers are Elizabeth Tyree, Dorothy Donnelly, Sally Williams Riegel, Minnie Dupree, Alice Kauser, Jessie Bonstelle, May Buckley, Mrs. Henry B. Harris, Eleanor Gates, Mary H. Kirkpatrick, and Louise Drew.

ACTORS' EQUITY ASS'N

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



At the last meeting of the Council held in the Association rooms, April 9, the following members were present:

Bruce McHae, president; Messrs. Connolly, Cope, Craven, Gillmore, Hull, Mawson, Ellis, Stevenson, Stewart and Wise. New members elected: Leonard Doyle, Frances Golden, Ines Hagan, Roma Ray, Bertine Robison.

We are in receipt of satisfactory response from the boards of health of two cities where our repeated complaints and appeals had failed to secure any action on the part of the respective local managers to put the dressing rooms of their houses in decent condition. Given a few more examples of intransigence of this kind and we shall publish the names of the theaters and those who mislead themselves managers.

In one of the places referred to above Cyril Maude, who visited the theater on the day of his arrival in the city was so offended by conditions back stage that he went to the front of the house and declared that neither he nor his company would think of appearing for the evening's performance until offending conditions should be bettered. Mr. Maude's stand did the work. It is hard to believe that such an evil condition was permitted to exist at this particular place month after month. Yet such is the truth.

A claim was arbitrated in our council room on April 10. The issue was between member Hubert Wilke and Oliver Morosco, both of whom were present. Frank Case acted as arbiter for Mr. Wilke and A. O. Brown for Mr. Morosco. It was decided that Mr. Wilke did not present sufficient evidence to substantiate his claim.

Two or three years ago several attorneys advised us that a two weeks' notice dates from any day of the week when it may be given and that Saturdays have nothing, necessarily, to do with it. Now a case has come up wherein another lawyer declares he knows decisions in which the courts have held that where, as in the present instance, the notice is not served fourteen full days before the Saturday when the employment is to end, and the recipient of the notice protests on that point, that he is entitled to another week of employment or in lieu of that, salary. The reasoning here hinges, apparently, on the condition of the contract and the custom of the theatrical business, viz., that actors are engaged by the week! Delinquents are reminded that another annual meeting is little more than a month away.

BY ORDER OF THE COUNCIL.

ACTORS' CHURCH ALLIANCE

The annual Shakespeare service will be held next Sunday evening, April 22, at 8 o'clock at St. Michael's Episcopal Church, Ninety-ninth Street and Amsterdam Avenue. Rev. John P. Peters, D.D., Rector. Frederick Warde will deliver the address and his subject will be "Shakespeare as an Apostle of Christianity." There will be special music and Robert B. Mantell has been invited to read the lessons. All members of the profession are cordially invited.

The regular monthly meetings of the officers of the Alliance was held at the headquarters, Ascension Memorial Church last Thursday evening with Frederick Warde in the chair. Officers present were Kate Claxton, Millie Thorne, Archie Patterson, Magale Breyer, Augustus G. Heaton, Mme. Mennell, I. Newton Williams, Letitia Ford, H. Warburton-Joy, Walston B. Southwick and the Secretary. Besides the routine business plans were arranged for the Alliance Booth (No. 71) at the Actors' Fund Fair, for which all Alliance members are working with enthusiastic devotion.

NEW INCORPORATIONS

Thirteen New York Concerns Receive Charters from Secretary of State

ALBANY, N. Y. (Special).—Thirteen new amusement concerns were incorporated with the Secretary of State the past week. Most the theatrical and motion picture business.

The list includes the Ra-Ta-Plan Comic Opera Company of New York city having a capital of \$10,000.

The Les Herick, Inc., has taken out papers to conduct theatrical motion picture and other amusements.

Helen White, Myer Klein, and Alexander Werner of New York city are named as the principal stockholders of the Weber's Studios.

The following are the new firms: Hanna & Gill, Inc., New York city. To provide scenery and scenic effects for theatrical productions. Capital, \$1,000. Directors: William A. Hanna, Harry C. Gill, and William Reiss, 430 West Forty-fifth Street, New York city.

Sheers' Amusement Enterprises, Queens County, N. Y. To operate motion picture and vaudeville theaters. Capital, \$25,000. Directors: Daniel Sheer, Samuel Sheer, and Samuel Gallucci, 25 Roosevelt Avenue, Corona, N. Y.

Perfection Slide and Pictures Corporation, New York city. To manufacture motion picture and theatrical accessories. Capital, \$10,000. Directors: Fred A. Apfelbaum, Selma Apfelbaum, and Adolf Apfelbaum, 545 West 164th Street, New York city.

J. N. W. Syndicate, Inc., New York city. Publishers and manufacturers of motion picture films. Capital, \$10,000. Directors: John N. Wheeler, Harold V. Storey, and E. H. Malone, 111 East Seventy-second street, New York city.

Ese and Dee Amusement Corporation, Brooklyn, N. Y. Theatrical and motion picture productions. Capital, \$10,000. Directors: Louis Susman, Samuel Goldstein, and Samuel Greenberg, 931 Fox Street, New York city.

Lea Herrick, Inc., New York city. Theatrical, motion pictures and other amusements. Capital, \$10,000. Directors: John J. McManus, Helen Nidot, and F. M. Quigley, 27 William Street, New York city.

Porcupine Publishing Company, New York city. Motion pictures and publishing and musical compositions. Capital, \$20,000. Directors: James L. Ford, Daniel W. Morgan, and Purser E. Adams, 133 West Eleventh Street, New York city.

New York Film Producing Corporation, New York city. To engage in a general motion picture business. Capital, \$10,000. Directors: Joseph F. Cody, Nathaniel Akst, and William Breisacher, 220 West Forty-second Street, New York city.

Ra-Ta-Plan Comic Opera Company, New York city. To produce and exploit the comic opera entitled "Ra-Ta-Plan." Capital, \$10,000. Directors: John J. Griffin, Marie O'Connell, and John P. Beal, 235 Fort Washington Avenue, New York city.

Weber's Studios, Inc., New York city. To conduct theatrical enterprises and motion picture studios. Capital, \$50,000. Directors: Helen White, Myer Klein, and Alexander Werner, 817 West End Avenue, New York city.

Advanced Motion Picture Corporation, New York city. Motion picture business in all of its branches. Capital, \$25,000. Directors: Abner B. Stupel, Alfred J. Wolf, and Jacob Ginsburgh, 1475 Broadway, New York city.

Bray-Hurd Process Company, New York city. To manufacture moving picture films and animated cartoons. Capital, \$10,000. Directors: W. B. Robinson, Edna A. Stokes, and Marion E. O'Brien, 1046 Bergen Street, Brooklyn, N. Y.

Epstin-Jones Incorporated, New York city. Theatrical, motion pictures and vaudeville. Capital, \$5,000. Directors: Myer P. Epstin, Mark T. Jones, and Mayer Jones, 60 West 129th Street, New York city.

G. W. HENRICK.

FROM HERE AND THERE

The pupils of the Professional Children's School gave an interesting matinee consisting of three one-act plays at the Hudson Theater, April 10. First on the bill was "Op o' Me Thumb," followed by "The Quiet Family" and "The Silver Saucer." Among the child performers who justified the enthusiastic applause of the large audience of children and grown-ups, were Neville Westman, Raymond Hackett, Buster Hemley, Palmie Pecore, Dorothy Randall, Dorothy Strong, Myrtle Turner, Donald McClelland, and Jack McKee. The plays were staged by Edith Ellis.

The tour of "Potash and Perimutter in Society" came to an end in Chicago on April 7, and the company has returned to New York. The attraction played a season of thirty weeks. Barney Bernard, the original Abe Potash, has played that character four years.

Richard Ordynski and Joseph Urban, producers of "Nju" at the Bandbox Theater, has received requests from Boston, Philadelphia, Washington and Chicago, for a presentation of this Russian drama in the Little theaters of each of these cities.

Jerome Kern, composer of "Oh, Boy," has become a producing manager by virtue of buying an interest in the production from his associates, William Elliott and F. Ray Comstock. Now he will not only get royalties

but also dividends from the musical comedy success.

Robert Knight is to appear in a new play by Hallet Davis, entitled "The Wide World," which will have its premiere in Boston the latter part of this month. Mr. Knight is a well-known juvenile in stock and musical comedy, having appeared in such roles as Raymond in "Madame X," Stephen Gent in "The Great Divide," the Douglas Fairbanks role in "The Gentleman from Mississippi," as well as leading juvenile roles in several musical comedies.

A movement is on foot to establish a Toy Theater in Syracuse, sponsored by the Drama League of that city. They believe that as efforts of this kind have been very successful in other cities there is no reason why a small playhouse, independently managed, should not meet with support in Syracuse.

Mrs. Robert Lowe of the Theater Assembly will have charge of the pet animal booth at the Actors' Fund Fair. Dogs are being donated by well-known actors and actresses.

The Hull-House Players will present "Hazel Kirke" at the Hull House Theater, Chicago, April 25, 26, 28 and 29. The production is under the direction of Laura Dainty Pelham.

"DIAMOND JIM" DIES OF HEART TROUBLE Broadway's Most Famous First Nighter Passes Away in Atlantic City—A Unique Personality

James B. Brady, known the world over as "Diamond Jim," died at the Shelbourne Hotel, Atlantic City, N. J., April 13. Death was due to heart trouble, induced by stomach disorders and kidney trouble, from which he had been suffering for some time.

To his intimate friends Mr. Brady had what seemed to be a dual personality—one, the world's most successful salesman and the largest dealer in railroad supplies, the other Broadway's best-known habitue and most lavish entertainer. He was also famous as the most consistent first-nighter in New York.

James B. Brady was sixty-one years of age and was born at No. 143 Cedar Street, New York city. He was educated in the public schools and began his business life as a messenger boy in the offices of the New York Central Railroad. He afterward was employed by the firm of Maxwell, Manning and Moore, machinery manufacturers, and soon showed the ability for salesmanship that brought him fame and fortune. Later he became identified with the Pressed Steel Car Company. He had

been vice-president of the Standard Steel Car Company since its organization.

He also was president of the Independent Pneumatic Tool Company, a director of Maxwell, Manning & Moore, vice-president of the Keith Car and Manufacturing Company, director of the Consolidated Safety Valve Company, vice-president of the Osgood-Bradley Company and director of the Union Injector Company.

Mr. Brady did not smoke or drink alcoholic stimulants, although he was a great deal in the company of those that did. He did not believe in a salesman doing either, particularly while attempting to secure an order.

The story of the Broadway side of Mr. Brady's life would fill a book. His fondness for the company of pretty women, theatrical performances, the pleasures of the table and a passion for precious stones were perhaps the most distinguishing characteristics. Theatrical managers used to measure the success of productions by their ability to keep him interested throughout the performance.

MUSICAL PLAY COMING

"Her Soldier Boy" will move from the Astor to the Lyric Theater on Monday night, April 30, and on the same night "His Little Widows," a new musical play under the management of L. L. Weber, will open at the Astor Theater.

CHICAGO OPERA SEASON

Cleofonte Campanini, general director of the Chicago Opera Association, announces a four weeks' season of Grand Opera by his organization in New York City, commencing sometime during the month of January, 1918.

NEW WINTER GARDEN SHOW

The New York opening of the new Winter Garden annual revue, "The Passing Show of 1917," will take place on Thursday evening, Apr. 26. Its first presentation occurred at the Alvin Theater, Pittsburgh, Pa., Apr. 17. The company will return to New York Sunday, and the intervening time between then and the opening will be occupied with final dress rehearsals.

Audrey Dennison, a well-known society girl of Toledo and a pupil of M. E. Florio, pleased large audiences with her singing between the acts of a play presented at the Palace Theater, Toledo, recently.

PLAYERS ENGAGED

Practically completing the cast of "The Highwayman," the Shuberts have engaged Bianca Soraya for the part of Lady Constance, Mme. Florio for the part of Lady Pamela, and George O'Donnell for the part of Pory Quiller. Mr. O'Donnell played in the original production, made in 1897.

Anna Pennington will be included among the entertainers in the new "Midnight Frolic."

Roshanara, the East Indian dancer, made her debut at the Coconut Grove on April 16.

Frederick McKay has placed Vivian Weiss under contract to play the title role in his production of "Molly Make Believe." Miss Weiss is at present a member of the "Love O' Mike" company.

The latest additions to the cast of "The Passing Show of 1917" are Wanda Lyon, Nat Carr, George Schiller, and S. E. Potapovich.

Jane Evans has been added to the company playing in "Very Good Eddie."

DIED

SAM CHIP, well-known vaudevillian, died suddenly at his hotel in Rochester, N. Y., on April 11, following an attack of acute indigestion. For a number of years he has been associated with Mary Marble and as a vaudeville team they appeared throughout the country. Mr. Chip had also played leading comedy parts in several productions during the last decade.

MRS. IMOGENE GARRISON THOMAS, mother of Augustus Thomas, the playwright, and widow of Dr. Elihu B. Thomas, died April 11 at the residence of her son-in-law in St. Louis county.

CALVIN RAMBEAU, father of Marjorie Rambeau, now playing in "Cheating Cheaters," died recently at the Allentown, Pa., Hospital at the age of 87 years. He is survived by a wife living in California and one daughter, Marjorie. Mr. Rambeau has made his home in Allentown for some time.

JAMES WELCH, actor, aged 51 years, died April 10 in London. He had been on the British stage since 1887, when he first appeared with Wilson Barrett, creating important roles in many notable productions. James Welch made his name before the English public as an eccentric comedian in the role of Sir Guy de Vere in the comedy, "When Knights Were Bold," which was later produced at the Criterion Theater, New York, by Francis Wilson.

KATE JOSEPHINE BATEMAN (Mrs. Crowe), daughter of H. L. Bateman, a well-known theatrical manager, and herself famous as an actress, died in London recently. Miss Bateman was born in Baltimore in 1843. She played Juliet to the Romeo of J. Wilkes Booth, the assassin of Lincoln, and later appeared in Irving's company. She was particularly famous as the Jewish in "Leah" and also as Medea in Will's adaptation of Legouve's tragedy.

WILL L. SMITH, who led the "Smith's Swiss Bell Ringers," in their tour of the United States for twenty-nine years, died April 10 in his home in Decatur, Ill. He was eighty-one years of age. Before becoming identified with the bell ringing act he had organized Goodman band of Decatur.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.)

W. G.—Olga Petrova may be addressed in care of Lasky Motion Picture Co.

E. H. M., New York.—We regret that we are unable to help you locate "Corinne."

MARY BROWN, Chicago.—Agnes Elliott Scott is with the St. Louis Art Players.

K. L. K., Philadelphia.—Address Robert Warwick in care of the Selznick Studios at 807 East 175th St., New York.

IONE KELLY, Baltimore.—It was Jane Cowl who originated the part of Mary Turner in "Within the Law" in New York. Emily Stevens never appeared in that play.

G. R., Madison, Wis.—Lord Dunsany was born in 1878. (2) No date for the production of Charles Rann Kennedy's "The Rib of Man" has been given. (3) Mary Doyle appeared in the New Theater productions, "The Thunderbolt," "Vanity Fair," "The Piper," "Nobody's Daughter," and "The Arrow Maker."

C. W., Vancouver, B. C.—Most of Barrie's plays have been published in book form. It is possible that you could obtain one at the library in your city. If not, some book store might send to the publishers for you or Sanger and Jordan can supply you with the play form. If you cannot secure it in any form we shall send you a brief synopsis of the plot.

HILLIARDS, MICH., SUBSCRIBER.—In the cast of "Miss Patsy" were, Hardie Kirkland, Florence Nash, Laurence Wheat, Dorothy Tennant, Adeline Dunlap, Ione Bright, Jennie La Mont, Maude Earle, Myrtle Wellington, Pauline Winters, Eileen Jackson, Annie Buckley, Dan Mason, Frank D. Dee, Joseph Greybill, Robert Kelly and Gertrude Quinlan. (2) We have not a cast of "Partners" in which May Buckley was a member.

R. T. P.—Clara Joel is not playing now, but is under the management of Chamberlain Brown, in whose care she may be addressed. Pavlova is in Buenos Ayres, S. A. (2) Charlotte is with the Hippodrome "Big Show." (3) The last photograph published in the Mirror of Al. Jolson was in a scene from "Robinson Crusoe, Jr." We have not used photographs of the other players you mention. (4) "The Small Town Girl," with Charlotte Walker in the leading role, is not being played now. No date for a New York presentation has been announced.

MASSACHUSETTS SUBSCRIBER.—The tour of "Chin Chin" has not been cancelled owing to David Montgomery's illness. Ray Bender has succeeded him and dates for the company may be found in our Dates Ahead list. (2) Otto Kruger has appeared in the following plays, "The Lure," "The Natural Law," "Young America," "Woman on Her Own," "Seven Chances" and "Captain Kidd, Jr." (3) Tom Powers made his New York debut in "Mr. Lazarus," subsequently appearing in "Mile-a-Minute Kendall" and "Oh, Boy." Previous to his New York engagements he played in stock, vaudeville and motion pictures.

TO DISTRIBUTE PLAYLETS

The Washington Square Players have instituted a department in their organization which will act as a distributing office for the playlets that have been produced at the Comedy Theater. The new scheme is to place the plays in so-called "little theaters" throughout the country and in vaudeville. From time to time the Players have received requests for the use of their plays in these places.

MOROSCO Theatre, West 45th St. Evgs. at 8.15. Matinees, Wed. and Sat., 2.15.

OLIVER MOROSCO'S GREAT MUSICAL FARCE WITH GIRLS

Canary Cottage

With TRIXIE FRIGANZA

CHARLES RUGGLES & HERBERT CORTHELL

NEW YORK THEATERS

EMPIRE Broadway & 40th Street. Evgs. at 8.30. Mats. Wed. and Sat., 2.30.

Charles Frohman - - - Manager

CHARLES FROHMAN presents
MAUDE ADAMS A KISS FOR CINDERELLA

J. M. BARRIE'S GREATEST TRIUMPH

Cohan & Harris Theatre, W. 42nd St. Call Bryant 6344. Evgs. 8.15. Matinees, Wednesday and Saturday at 2.15.

Cohan and Harris present

"THE WILLOW TREE"

A Fantasy of Japan
By Benrimo and Harrison Rhodes.

LYCEUM 45th St. and B'way. Evgs. at 8.30. Mats. Thursday and Saturday, 2.30.

SEASON'S BIG DRAMATIC TRIUMPH!

The Case of Lady Camber HERALD—"Undeniable Success" WORLD—"Popular Success" SUN—"A Thriller"

GAIETY Evgs. at 8.30. Matinees, Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

BELASCO Mats. Thurs. and Sat., 2.30. West 44th St. Evgs. 8.30.

DAVID BELASCO presents

Arnold Daly

In a New Play by JOHN MEEHAN
"The Very Minute"

HUDSON West 44th Street. Evgs. 8.15. Mats. Wednesday and Saturday.

HENRY B. HARRIS - - - Manager
JOHN D. WILLIAMS presents
The New Three-act Comedy.

"Our Betters"

By W. SOMERSET MAUGHAM

REPUBLIC Theatre, W. 42nd St. Evgs. at 8.15. Mats. Wed. and Sat., 2.15.

MESSRS. SHUBERT Present
a dramatization of George du Maurier's novel.

"Peter Ibbetson"

With JOHN BARRYMORE, CONSTANCE COLLIER, LAURA HOPE CREWS, LIONEL BARRYMORE.

LONGACRE Theatre, 48th St. W. of Broadway. Evgs. 8.30; Mat. Wed. and Sat.

G. M. ANDERSON & L. LAWRENCE WEBER present

WILLIAM COLLIER IN THE GREATEST OF ALL FARCES

NOTHING BUT THE TRUTH

NEW YORK THEATERS

New Amsterdam Theatre, West 43rd Street. Evgs. at 8.15; Matinees, Wednesday and Saturday at 2.15.

Charles Frohman - - - Manager

Sir Herbert Tree In a play in 4 acts by Michael Morton.
"Colonel Newcome"

From Thackeray's famous story of "The Newcomes"

KNICKERBOCKER Theatre, B'way and 38th Street. Evgs. 8.30. Matinees, Wednesday and Saturday, 2.30.

KLAW & ERLANGER - - - Managers

George Arliss In his greatest success.

"DISRAELI"

GEO. COHAN'S Theatre, B'way and 43rd Street. Tel. Bryant 392.

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NEWS OF STOCK PLAYS AND PLAYERS

QUIT AT NORTHAMPTON

Bertram Harrison and Jessie Bonstelle
Resign from the Municipal Movement

NORTHAMPTON, MASS. (Special).—The Municipal Theater, the biggest and the best in its line in the United States, is a wabble. For several reasons Bertram Harrison has been its guiding genius, and in his work he has been ably assisted by Jessie Bonstelle, one of the best essentials and actresses in stock. Both quit this week, April 9. Mr. Harrison is to give his entire time as manager for Henry Miller, with whom he has been associated for some time, and Miss Bonstelle does not care to assume alone the entire management, so retires with Mr. Harrison. Both have taken great interest in the Academy. It has been the only municipal company in a municipal theater in the United States and the city has received much advertising from this fact. The two managers through their acquaintance with theatrical people and playwrights, have been able to secure reduced royalties and in some cases plays have been produced without any royalty. For two years Frank Lyman, who was greatly interested in the venture, met deficits, but from that time until this year the Academy has been on a paying basis. This year the attendance has not been as large as usual and at the middle of the season there was some talk of closing the Academy.

UNION HILL, HOBOKEN, N. J.

Union Hill, N. J. (Special).—The Little Millionaire by the Keith Players, April 9-14, to capacity business. "Under Cover," April 16-21; "The Danger Line," April 23-28.

Lincoln Theater: "The Honeymoon Girls," a big musical comedy with a large cast of pretty girls and pleasing musical numbers. Lee Higgs and company in "The Old Folks at Home," a comedy sketch; McAvoy and Brooks, Cardeaux, Herbert and Cook, Max Behrmann, and William Fox feature film play, "The Blue Streak," April 9-11, to excellent business. The "Gorgette Four, Bristol's Big Pony Circus," and Willie Hays, Cliff Bailey, Holmes and Hollins, Charles Pierce and the Vitagraph feature film play, "Apartment 29," with Alice Joyce, April 12-15.

J. S. Temple: Bessie Love in "A Daughter of the Poor," Owen Moore and Marguerite Courtot in "The Kiss." Miss Courtot appeared personally April 12 and received a most welcome reception, as this is her home town and all her friends and former schoolmates attended and congratulated her upon her success in the film world.

Wallace Reid and Myrtle Stedman in "The Prison Without Walls," William Desmond in "Blood Will Tell," a keystone comedy, and six splendid vaudeville acts April 9-15 to capacity business. "The Garden of Allah" has been booked for early production.

Strand, Hoboken, N. J.: Shirley Mason in "Law of the North," Walter Whitehead in "The Melting Pot," Rajah, the great blind reader; "The Passing Review of 1917," a big musical production with twenty-five people, proved to be a great treat to big business, April 9-15.

Empire: "The Bostonian Burlesquers," with clever Frank Finney and Florence Mills greatly pleased, April 9-14.

U. S. Theater: Vaudeville and photo-plays.

Loew's Lyric: The big vaudeville act, "O. T.," Kitty Gordon in "Forget-Me-Not," "The Secret Kingdom," and Ella Hall in "A Jewel in Pawn," and six acts, April 9-15. CHARLES BRITTONHOFF.

GALA NIGHT AT WORCESTER

Worcester, Mass. (Special).—With a splendid company, the New Poll Players opened for a season of stock at the Grand Theater, April 9, playing "Mile-A-Minute Randall." The production was finely staged and well acted under the direction of George Arcton who appeared as Philip Lund. Individual successes were scored by Ivan Miller, leading man, as Jack Kendall; Pete Raymond, as James Evans; Louise Sanford, as Amelia; and Isolda Dillon, a quacker-and-cream blonde, as Beth. Louis Haines, Jane Stuart, Matt Briggs, Jack McDermott and Maud Nolan also appeared to advantage, it being by far the best stock organization sent to Worcester by S. Z. Zell in a number of seasons. Gracye Scott, who opened with the company as leading woman, playing Joan, was not so fortunate as her fellow-workers, the role not proving a happy one for her. She will be replaced by Beth Merrill in the second bill, "Common Clay," week of April 16. The opening was a gala event. Manager Billy Barry making a big hit with his between-the-act announcement, a custom which he has revived in this city during his stay here. All of the members of the company made a few remarks before the curtain and many bouquets and numerous telegrams were received. The theater has been entirely redecorated, presenting a most attractive appearance. For the summer season the girls there are in white costumes with dresses of a semi-military cut. Good business was enjoyed throughout the week.

GEORGE BRINTON BEAL.

FLASHES FROM STOCK STAGES

Showing Movements in Miniature of Players in Cities and Towns of the Country

Frank Rowan, now on tour in "Very Good Eddie" has been engaged for the Lyric Musical Stock Company, to open at the Providence Opera House, Providence, R. I., May 23. He has appeared in "Around the Map," the "Peasant Girl," toured as "Dick Gilder" in "Within the Law," for a season appeared as "Alaric" in "Peg o' My Heart," and has supported Elita Proctor Otis, Anne Sutherland and Edwin Arden in vaudeville.

Alice Fleming, who recently closed with Frank Keenan and Robert Edison, has been engaged to head the Dramatic Stock Company which opens at the Orpheum, Newark, in "Common Clay," and the following week Miss Fleming will be seen in the Mary Ryan role in the "House of Glass."

Prospects for a summer of stock at the Murat Theater, Indianapolis, are luminous. The date has been set for May 14, Stuart Walker of Portmanteau fame, is at the head. The plays to be given during the season will include "It Pays to Advertise," "The Dummy," "The Witching Hour," "Prunella," "The Rainbow," "The Concert," "Get-Rich-Quick Wallingford," Clyde Fitch's "The Truth," Shaw's "You Never Can Tell" and one or two new plays which are to be presented on Broadway next fall. They will have their tryouts in Indianapolis.

Edward Robins, well known to Broadway as an actor, and whose last venture here was with A. H. Woods in the cast of "King, Queen, Jack," will present stock in Toronto to the first week in May.

The Manhattan Players, under management of Howard Rumsey, opens at the Lyceum, Rochester, N. Y., in "It Pays to Advertise," April 23. One or two of the old favorites will not return with the company but new players engaged will complete an organization. George Henry Trader has been engaged as director, and the leads

will be Olive Tell and Robert Hyman. The other members of the company are George Riddell, William Macaulay, Charles Halton, Stuart Fox, Clara Mackin, Vida Croly Sidney, Edna Leslie and Cynthia Latham. The business management will be in the hands of DeWitt Newing, who will also look after the affairs of the Knickerbocker Players in Syracuse, which company he managed so successfully last season. The following plays have been announced for the first four weeks: "It Pays to Advertise," "The House of Glass," "Romance," and "Rolling Stones."

The Knickerbocker Players, headed by Minna Gombel and Frank Wilcox, will start their second season in Syracuse, N. Y., at the Empire, April 23. Mr. Wilcox and Mr. Rumsey have the same organization that met with such great success last summer. The plays announced for the first six weeks are: "It Pays to Advertise," "The House of Glass," "Romance," "Hit-the-Trail Halliday," "On Trial," and "Seven Keys to Baldpate." The company includes Tom Emory, Harold Salter, Halbert Brown, Elmer Brown, Ralph Murphy, Adelaide Hibbard, Jane Warrington and Corallan Walde.

The stock company at the Orpheum at Hammond, Ind., is working under a conditional notice.

Clyde Gordiner closed his stock company at Grand Rapids, Mich., last Saturday night, April 7.

Ed. Williams opens a stock company at the Orpheum in Quincy, Ill., April 19, which will make the third consecutive season for him there. He will retain the company at the Orpheum at Elkhart, Ind. New people engaged through the American agency in Chicago for one or the other company are: Edward Keane, Gertrude Walthers, Jack Boyle, Margerie Main, Kathryn Kennedy and H. P. Russell.

STOCKS IN G. N. Y.

Payton at the Lexington Avenue Opera House, Eugenie Blair in the Bronx

PAYTON, at the Lexington Avenue Opera House, Eugenie Blair in the Bronx, stock is to have another trial at the Lexington Avenue Opera House. Corse Payton, with a fully equipped company, will open the house next Tuesday, April 24, with "Hit-the-Trail Halliday." Payton playing the leading role. The cast has not yet been perfected.

The Bronx is having another spell of stock. Eugenie Blair, who is known out of town as a star, is the leading woman. The company opened Monday in "Sappho," and this will be followed by the famous tear-starter, "Camille."

With three stocks in Brooklyn and the two named in Manhattan, stock patrons will have enough to go around.

The Rex Players are said to be prospering at Green Bay, Wis.

A new stock opened at the Temple Theater at Fort Wayne, Ind., Sunday, April 8, in "Lavender and Old Lace." The company was gotten together by O. H. Johnstone, of Chicago, on two hours' notice, who acted under the instructions of Frank Gallagher. The cast: Broadrick O'Farrell, Leona Hall, Bessie Bruce, Helen Aubrey, Harry Walker, Ed. Sprague, Norman Ellis, Richard Walling, and Jean Kirby.

The Marguerite Bryant Players, Pittsburgh, ended its season at the Empire, week April 9, with "Uncle Tom's Cabin," as the offering. Marguerite Bryant showed her versatility in handling the role of Topsy. W. E. Lemuels made a hard-hearted Simon Legree, Charles Kramer was happily cast as Marks, and the other members of the company gave adequate support.

W. Olathe Miller, the popular stock comedian, who has just closed a successful season with the Southern Players at Southern Theater, Columbus, Ohio, has been engaged by Clark Brown for his stock at the Orpheum, Montreal, Canada. This is Mr. Miller's fourth season under Mr. Brown's management. H. Percy Meldon will direct.

Pauline Lord has returned to Milwaukee as leading woman of the Shubert Theater. She was seen last week in "The Little Girl That God Forgot."

Winchell Smith and John Golden will establish a stock company in Atlantic City late this Spring. They have in their possession six manuscripts which contain a certain degree of merit and being of cautious, conservative natures, they would like to give the half dozen a test at minimum risk.

Corinne Banker will be with the Keith Stock company, Portland, Me., during the Summer season.

The Jack Bessey Stock company at the Grand, Taylorville, Ill., played to capacity week April 16.

Alice Fleming has been engaged to play leads with the Orpheum Stock company at Newark, N. J., and opens the season the current in "Common Clay."

The Marguerite Bryant Players in their farewell week at the Empire, Pittsburgh, last week, had the courage to present "Uncle Tom's Cabin," and did it in the Bryant way, which never fails. The cast: Miss Bryant, as Topsy; Princess, Little Eva; Lemuels, Simon Legree; Charles Kramer, Marks the Lawyer; Colegrove, Uncle Tom, and the Misses Lewis and Baker and Messrs. Hodder, Norman, and Wagner.

Ruth Robinson heads the stock company which opened at the Knickerbocker Theater, Philadelphia, last week in "A Pair of Sixes." Several members of the former company are in the cast. Charles T. Moore was the lawyer who attempts to settle the dispute between the fighting partners. Peggy Conway was the amusing stenographer. Billy Wells had a small part and Earl T. Western was the salesman. The leading male roles were taken by Howard R. Hall, new leading man, and Arthur Vinton.

The Wilkes Players of Salt Lake City, April 8, in "The Girl of the Golden West," Miss Nana Bryant as "The Girl" gave a delightful performance. Frederick Moore as Jack Rance was ideally cast. The Dick Johnson of Cecil Kirke was very good. Cliff Thompson played "Nick." Sonora Blim, played by Ferdinand Munier and George Barnes as Trinidad, were both clever; Claire Sinclair, as Wowie, and Ancyn T. McNulty, playing Billy Jack-rabbit. Huron L. Blyden, besides giving the play beautiful stage settings gave a good performance of Ashby; Frank Bonner, as The Sidney Duck; Billy Jensen, as Jose Castro; Harry Taylor, as Jim Larkins. The balance of the cast gave excellent support.

Salem, Mass., will be the first city outside of Lawrence to see "A Child of Judah," by Rev. Aurelio Palmeri, O. S. A., as presented by The Lawrence Players, a de luxe organization of local amateurs, who so successfully gave the play in Lawrence this season and last season. The play will be given at the Empire, Salem, April 22.



HELEN REIMER,
Character Woman of the Albee Stock.

For the seventeenth consecutive year Miss Helen Reimer goes back to the Albee Stock company at Providence, R. I., as character woman, at the opening of the Summer season, April 16. She is the only remaining member of the original company. There are two distinctive features concerning Miss Reimer's annual sojourn in Providence. One is that she has been given a life-time contract with the Albee company, and the other, that, so far as has been reported, she is the only actress to be honored by having a dressing room built in a theater according to her own designs and named after her. Architects have provided

for the "Helen Reimer Dressing Room" in the magnificent new Keith Theater, now in course of construction in Providence. And so devoted is Miss Reimer to Providence, that she gave up the opportunity to be one of an all-star cast in the New York production of Lew Fields' "Bosom Friends," which was staged with the co-operation of David Belasco. She was a member of the company during its preliminary tour and was offered her original part when the piece was recast. But she had already promised to return to Providence, and return she did.

STOCKS ACROSS THE BRIDGE

Summer Plans of Fifth Avenue Co.—"The Sign of the Cross" at the Grand

The Fifth Avenue Stock company of Brooklyn put over another big winner last week, April 9-14, in the presentation of George Cohan's mystery farce, "Seven Keys to Baldpate." It was a veritable riot of laughter and applause and conceded by the patrons to be the best production, in the line of the comedy, that the company has appeared in during the present season. The stage setting was an exact duplicate of the original in every way, quite a feat to accomplish with the limited room, and Director Harry Horne is entitled to great praise for such an excellent production, not only in the way of the setting but also in the very careful direction so plainly evident. Miss Summerly in the role of Myra Thornhill and Mr. McWaters as Magee being excellent, while the other parts were well portrayed by Miss Spring, Young, Sylvia and Mr. Abbey, Blair, Wilson, Dion, Ewart, Base, Prince and Linde. Business was at the top notch, Easter week proving to be one of the largest, in the point of attendance, that the company has played to this season.

The underline, current week, is Jules Eckert Goodman's play, "Mother," and in a talk with Manager Jack Horn, the statement was made that it is the intention of the management to continue the present company until late in the Summer or until

weather conditions compel the closing. "Officer 666" follows.

During the Summer months the theater will be completely renovated, a large addition built on the rear of the stage and the present stock policy will be continued for next season with many of the old favorites retained, the largest and latest Broadway successes presented looking forward to one of the most successful seasons in the line of first-class stock that Brooklyn has ever had.

The Grand Opera House company, of Brooklyn, billed and known as Brooklyn's Own Stock company, gave its patrons a real treat with "The Sign of the Cross." The play in itself, well constructed, enthused the audiences with keen interest, with the result that it was well enjoyed. The acting of the company was indeed admirable. Richards Butler was in the leading role and made the most of it. He was well supported by the excellent work of the rest of the company, which included Lillian Kemble, A. S. Byron, Hayden Stevenson, Max Mitzel, John H. Elliott, Richard C. Robinson, C. Cooper, Track, Carl Norfan, Edgar Allen, Joseph Moore, Phil Anderson, Frank Coyne, Ben Simpson, Arthur Olsen, and Viola Leach. Current week, "Her Unborn Child." The usual large audiences are expected.

KEITH REVIVAL, UNION HILL

A revival of Cohan's "The Little Millionaire" was given a splendid production by the famous Keith Players at the Hudson Theater, Union Hill, N. J., April 9-14. It proved to be the banner week of the season and hundreds of people were turned away at each performance. Credit is given to that master director, W. C. Masson, for the splendid and perfect production. Clever acting, good singing, graceful dancing, handsome costumes, spectacular scenic effects and a large chorus of specially engaged "Broadway Beauties" were the noteworthy features of the performance. One would hardly believe that it would be possible for a stock company to do such clever work and give such an agreeable musical production. Charles W. Dingle, the most popular leading man who has ever played at this theater, made the hit of the performance in the part of Robert Spooner, the little millionaire. He more than delighted the large audience that greeted him at every performance and when he sang the patriotic number, "Any Place but Old Flag Flies," it took the house by storm. Each and every one of the fifteen musical numbers were greatly enjoyed and appreciated. Miss Evelyn Varden was exceedingly sweet and charming as Goldie Gray and gave an excellent account of herself. In the few weeks Miss Varden has been with the Keith Players she has made a wonderful impression upon the patrons of this theater. Splendid work was done by Jessie Fringie, Caroline Locke, Mildred Florence, Joseph Lawrence, Aubrey Bosworth, J. Ellis Kirsham, Arthur Mack, and Arthur Griffin. "Under Cover" April 16-21, with "The Danger Line" April 23-28. CHARLES A. BITTIGHOFER.

"TREASURE ISLAND," BRIDGEPORT

BRIDGEPORT, CONN. (Special).—"Treasure Island," with its thrills and daring, fearless pirates, with a romance of long forgotten days, occupied the Lyric stage, Easter week. Robert Louis Stevenson's work lived again in flesh and grown-ups and children (the latter sending in essays on the book to Manager Isham for free seats at Saturday's matinee) were there en masse to enjoy the wonderful story. This play lately released from stock production, while differing from the general run of stock offerings, will appeal to lovers of Stevenson. With this showing, Director Edwards has now given to a Bridgeport public a big, varied assortment of stock attractions. An efficient and capable cast of Lyric players did full justice to the Stevenson production, including Alfred Cross, Walter Marshall, Leo Kennedy, James Hayes, Ethel Daggett, Adelaide Keim, Lucella Morey, William Everts, Albert Gebhardt and Frank Peck. "The House of Glass," by Max Marcin, April 16-21. MARY SAYLES HANCOCK.

EMPIRE PLAYERS, SALEM

SALEM, MASS. (Special).—"It Pays to Advertise," offered by the Empire Players during Easter week, is one of the breeziest and most genuinely funny plays it has ever been Salem's fortune to see and good-sized audiences were present at every performance. The chief share of the work fell on the shoulders of Julian Noa and Elmer Thompson as Rodney Martin and Ambrose Peale respectively, and they were distinct hits, reading their parts with plenty of "pep." Jane Salisbury was most attractive as Mary Grayson filling the role ideally. Joseph Thayer as the frascible but nevertheless good sport, Martin, Sr., was splendid and Priscilla Knowles, as a pseudo-French adventuress, had the chance to wear some gay gowns and to be as funny as she well knows how to be. The balance of the cast contributed excellent support. Florence Hill, one of the most popular members of the company, was not in the cast last week, but instead is appearing at the Lynn Auditorium in an important part in "The Lie." She plays the same role in Salem, week April 16, in "The Lie," at the Empire. DOROTHY BENNETT.



STOCK LIGHTS OF ST. JOE.

In some unexplainable way the pictures above were lost in the mail which contained the photographs of the Dubinsky Brothers of Tootle's Opera House, St. Joseph, Mo., which were printed in the Mirror last week. The lady at the top is Eva Craig, the leading lady of the Dubinsky Stock company, and the other is Lottie Salisbury, ingenue of the same company. Each contributes to the success of the Dubinsky's company that has been at Tootle's since last Fall.

DESMOND IN "COMMON CLAY"

SCHENECTADY, N. Y. (Special).—"The annual Spring and Summer stock season at the Van Curler was opened most auspiciously April 9 by the Mae Desmond Players with a magnificent production of "Common Clay." Miss Desmond could not have chosen a more suitable vehicle in which to make her debut before local theatergoers, her sincere portrayal of Ellen Neal proving a revelation. The supporting company is a well balanced one, the work of Millie Freeman, Frank Fielder, Franklin George and Guy Hittner outstanding. The balance of the company includes Olga Gray, Albert Hickey, Lilyan Bunn, Warren Fabian, Lyle Harvey, and A. Gordon Reid. "Little Peggy O'Moore" week April 16-21. NAT SAHR.

BONSTELLE IN TWO CITIES

Jessie Bonstelle will open her Summer stock season in Buffalo, July 16, and continue until Sept. 1, prior to which she opens in Detroit the current month and will remain there until the Buffalo engagement. The personnel of the company has not yet been announced. Dr. P. C. Cornell is manager for Miss Bonstelle.

EDWARD BUTLER

SHUBERT THEATRE - - - ST. PAUL, MINN. NOW IN STOCK

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RALPH CAMPBELL

LEADS

White Plains, N. Y.

RUTH GATES IN THE LEADS

SPOKANE, WASH. (Special).—"American: "In Wyoming" proved a good card for the American Stock players, week April 1. As Jennie Summers, Jessie Arnold had a most congenial role; Ralph Clominger, as Bob Hicketts, had a splendid opportunity, and acquitted himself admirably; Jack Fraser, as the bad man; Victor Gilliard, as Chug Wilson; Alice Kennedy, as Bessy Jones, made hits. "Seven Keys to Baldpate" is underlined.

The American Players have a new leading woman, Ruth Gates, in "Seven Keys to Baldpate," April 7. Jessie Arnold concluded her engagement at the American in "In Wyoming." Her plans are indefinite. Manager Harry J. Leland in announcing the change stated that Miss Gates is the most highly-paid leading woman ever secured by an American theater company. She is an actress with an extensive and notable eastern experience. Recently she has been playing leads with the Baker Players in Portland. That organization has scored an unusual success this year and much of its popularity has been due to the favor in which theatergoers held Miss Gates. Before coming West she was for four years with the Poli circuit in the East. Miss Bates most notable engagement under his standard was in Washington, D. C., his leading theater, where she played for two years. Manager Leland announced that arrangements have been completed to extend the present engagement of the American Players until July 1, and that a number of New York successes recently released for stock were being booked.

ROBERT S. PHILLIPS.

"A PAIR OF QUEENS," DES MOINES

Des Moines (Special).—"Elbert & Getchell presented the Princess Players in "A Pair of Queens" week April 9. Selmer Jackson, the new leading man as John Shelby, was delightful in a straight comedy role. Elsie Riger as Polly Webb, the secret service agent, was well cast. William Forestelle as Peter Cranby was especially good. Eleanor Brent as Mrs. Cranby was especially interesting. Tamson Manker as Madge Follette, the confidence woman, gave an interesting and pleasing performance. Mrs. Morrison as Martha, the maid, never fails to please. Arthur Young as Joe Doak and Jerome Kennedy as Steve Haines make great boob detectives. Philip Sheffield as Hector displayed great ability. Jack Marvin and William Mack in minor roles were most adequate. Princess patrons will soon have the opportunity of seeing Selmer Jackson in a dramatic role for the first time in "A Grain of Dust." "Too Many Cooks," April 27. KAHN.

George Henry Trader

STAGE DIRECTOR

For Summer: Manhattan Players, Lyceum Theatre, Rochester, N. Y.

SHIFTS AT HAVERHILL

HAVERHILL, MASS. (Special).—"Academy of Music (Bernard Steel, manager): "Mrs. Wiggs of the Cabbage Patch," by the Academy Players, week April 9-14, to good business. Joseph Crehan won an emphatic personal triumph in the role of "Hiram Stubbs," receiving a round of hearty applause at every appearance; Miss Spencer, as Mrs. Hazy, contributed a clever bit of character work; Maud Blair, as Mrs. Elchorn, gave a good interpretation to the part; Miss Carpenter, as Lovey Mary, won the hearts of her audience; Ebbett Baldwin, a lively youngster, as Chris Hazy, was a delight and played his role in a delightful manner; Rose Morrison, as Mrs. Wiggs, was splendid and scored a tremendous success; Miss Marcel was good and made much of the small part of Anna. Walter Weeks, as Billy; Freeman, as Mr. Wiggs, and Mr. Nichols, as Hunkerdunkies Jones, helped materially to the success of the production. Bernard Steel, for the past season director, now assumes the management of The Academy Players. His courteousness and ability has won him numerous friends. He will be assisted by Francis Croston. Week April 16-21 opens the Spring Season and Douglas Wood has been engaged as leading man, succeeding Forrest Orr. Mr. Wood comes to us from the Bandbox Players. Margaret Moreland will succeed Florence Carpenter as leading lady, opening in "Arms and the Girl," week April 16-21. C. T. ISSARTILL.

The Bainbridge Light Opera company, April 8, entered upon its twenty-sixth week of opera stock at the Shubert, Minneapolis, the offering being "The Beauty Shop." Raymond Hitchcock's former vehicle, with Raymond Crane in the Hitchcockian role of Dr. Arbutus Budd.

(Continued on page 16)

STEIN'S
MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

THE MIDDLE WEST STAGE

Mus and Wind-ups in Chicago—Changes, Extras and Plans—Budget of Circuit and Producing Events—Then, Gossip

CHICAGO, April 19 (Special).—Herewith a list of the plays of the week and the houses where they were seen.

Chicago. Anna Held in "Follow Me" opened at the Garrick Easter Sunday and proved to be about the sort of show that that popular star could be expected to be connected with. Henry Lewis and Sylvia Jacob, from vaudeville, were distinct favorites and gained an entrance into the magic circle of \$2 talent which are classed as "drawing cards" in Chicago.

Northbrook. Last week of Julia Arthur in "The Girl Without a Name."

Chicago's Grand. "Turn to the Right" continues to delight big audiences.

Carl. "Good Gracious, Annabelle!" is highly amusing big audience.

Powers. "The Boomerang" is drawing near the end of a long and successful run.

Princess. "The Prodigal" opened Sunday following a return of Taylor Holmes in "His Majesty, Runkle Bean."

Olympic. Chaucer O'cott is here for two weeks only in "The Heart of Paddy Whack."

Chicago. April 21.

Illinois. Raymond Hitchcock is doing a good business in "Betty."

Pedro, the Italian. In which James Kyle MacFarland is started, did a better business at the Imperial last week than it was expected to do. The performance gave splendid satisfaction. Louis Grant, who was formerly identified with the Chicago theatrical colony, returned to this city as manager of the show, doing his shouting specialty in the third act. He has come with three different shows on the international circuit this season.

Bob Marrow. who is known to the legitimate through "Big Bag Alley" and "The Isle of Joy," is back in Chicago after making the Ackerman-Harris, W. V. M. A. vaudeville tour, and is considering the proposition of returning to the legitimate next season.

Harry McCormack. best known as an Irish singing comedian, succeeded Joseph Byron Totten in the role of the Pickpocket in "Turn to the Right" at Cohan's Grand and is giving an admirable performance. Totten was unwilling to play the part as it should be played and made his own stand out more than it should. Received warnings were of no avail, so he was finally let out. McCormack plays the role as it should be played for best results.

Bill. which is coming to the Olympic, Bill Ireland was here recently ahead of "Hello Girls," a burlesque organization. James Whitcomb Hunter was here ahead of William Faversham. William Faversham was here as advance representative of "His Majesty, Runkle Bean."

Alfred. who was here recently in advance of "Julia Arthur," will J. Page is back with the David Warfield show which comes shortly. Victor Kettering is back with "Betty" at the Illinois. Kettering is an advance man. John Murphy is managing Chaucer O'cott at the Olympic, and Miles Murphy is ahead of the show.

An extra matinee of "Turn to the Right" was announced for Easter Monday, and when there was little interest manifested it was turned into a professional matinee. George Kingsbury was connected with the matinee and handled it splendidly. Raymond Hitchcock, Joe Santley, George Austin Moore, and others from "Betty" occupied one box. Arthur Byron and leading people of the Boomerang occupied another.

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who has not been in the best of health in recent years.

Her Unborn Child (the company of which Harry Mack is advance representative) is booked until May 28. It has a week in New Bedford, Mass., Springfield, Mass., Manchester, N. H., and two weeks in Providence, R. I.

The United Producing Company, a Canadian concern, recently opened a "Freakies" company at Moose Jaw, Can., to over \$2000 on the matinee. It was Good Friday, which is a holiday up that way. That company has closed its affairs.

In "Walked Jimmy and Charlie's Aunt," "Muti and Jeff's Wedding" now, and is planning "Jerry" and "The Shepherd of the Hills" in the future. Mr. and Mrs. R. L. Barnum were in Chicago recently when Mr. Barnum, of that company, was routing "Per O' My Heart" through the States.

Eugene Yarnell, manager of Mahara and Yarnell's "Laura's Sister" placed an attachment against the baggage of Dorothy Drayne at Pomeroy, Iowa. According to Yarnell, Miss Drayne had drawn her salary in full to the end of the week, as she intended leaving the show. On Friday night she refused to play, hence the attachment, which covered two days' salary.

Miss Drayne, Mr. Yarnell placed the claim in the hands of an attorney. Miss Drayne settled and her trunk was released. Fern Marshall, who was to replace Miss Drayne, played the part with only a scene rehearsal and did well.

Elmer Jerome is back in Chicago after a month's illness in Detroit with double pneumonia and pleurisy. He was playing the Sun circuit in vaudeville when taken ill. He was sick a week at the hotel and three weeks at Providence Hospital.

Laura Roth, formerly identified with La Salle successes and later in vaudeville, was married March 12 at Crown Point Ind., to John Lukens, who is in the employ of the American Film company. They are residing at 44 East Chicago avenue.

Mr. and Mrs. James Winsfield recently spent a week-end at West Baden, Ind., and the local paper praised his judgment regarding things theatrical very enthusiastically in connection with a personal item.

"Hit the Trail Holiday" (one-night stand company) closes April 21 at Auburn Ind. Lola Merrill was forced to close with the company before the end of the season owing to illness.

The Bayley Stock company closed its season April 14 at Marcus, Iowa. Mr. Bayley opens a one-night stand show in "Any Man's Daughter."

W. V. Goodwin and Neil Davis remain with Mr. Bayley. Harry Royale, Pearl Rogers, and Ben Seichman closed. Walter Van Dyke will also be with the one-nighter.

Harry S. Ellis will have three stock companies in Wisconsin this summer. The first opened April 15, and the others open about May 1.

W. A. Eller opens a musical comedy company under canvas at Cicero, Ill., April 25 and will play three weeks in Chicago before taking to the road.

John J. Bernero, who had "The Little Girl That God Forgot" on the international circuit the past season, and John P. Barrett, manager of the National Theater in Chicago, have contracted with Ralph T. Kettering for a new play to be called "The Bowler Out," which will be a dramatization of Forest Halsey's novel.

Kettering is also writing a new play for Rowland and Howard for the international circuit which is based upon a Hawaiian story. Which one shall it be? Kettering will go on the international circuit again next season under the management of Rowland and Howard.

"Petro the Italian," goes to Detroit this week, where it will probably end the season. George Sidney in "Bunny Lax" did not take Holy Week in Indianapolis Ind., as laid out by the international circuit, and "Petro the Italian," filled in there, but did poor business.

E. E. MEEDITH.

SAN FRANCISCO (Special).—The Casino, San Francisco's newest theater, opened to the public Easter afternoon and an enormous crowd visited the house, the number being said to be 14,000. Chas Brown is the lessee, he being connected with Harris and Ackerman in the Hippodrome circuit. The capacity of the house is 2500 and is devoted to vaudeville and pictures.

The bill was good.

The Barnes Circus was here April 6-9. The Turner and Danke circuit operating ten picture houses is said to have declared a dividend of 14 per cent., it being a quarterly dividend on their preferred stock.

Madame Gerhardt, Kreisler and Lemare gave concerts on Easter day. The Columbia had Miller's company in "Daddy Long Legs" and did the welcome it can be inferred that it will draw as before. The Alcazar is still playing "The High Cost of Loving" to standing room only. Fred Belasco has returned from New York where he went to secure the new stock people.

The Wigwag welcomed back Ed Lawrence who starred in "Little Peggy Moore." The house was crowded and the play was a success. Eugene Walter's "Just a Woman," follows. The Hippodrome and Pantares go on with their profitable vaudeville and picture entertainments.

A. T. HANFERT.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (Special).—Samuels Opera House: Manager Peter's offering for Good Friday was the photoplay, "The Life of Our Saviour," "The Crisis, April 10-12," "Oritization," April 14-16, "Alice in Wonderland," a local talent production, will be given by the Suffrage League, April 24-27. "A Romance of Jamestown," the local photoplay recently finished, was shown at the Bijou, week April 9. It drew big houses at all performances. Winter Garden: "The Barricade," April 11; "Polly Redhead," April 12-13. Mosart: "The American Consul," April 11; "Betsey's Bazaar," April 12-13. Douglas Fairbanks: "The Wolf Breed," April 17; "Seven Deadly Sins," April 18, 19.

A. L. LANGFORD.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—David Warfield in "The Music Master" is the enormous drawing attraction that is holding the boards of the Belasco Theater the current week. A capacity audience on the opening night again strongly testified the warm appreciation of the star's masterly performance of his famous role. Herr Anton Von Harwig. The cast is the same seen in New York. "The Princess Pat" follows.

"Have a Heart," Henry W. Savage's newest, and up-to-the-minute musical comedy is the present week's attractive offering at the New National, where this tuneful production commands interesting attention for its refreshingly amusing entertainment. A very large opening attendance received it with extended favor. Mr. Savage has provided a musical comedy that fills every requirement and an interpreting company par excellence, the same as seen in New York. Christie MacDonald follows in "The Little Minstrel," produced last Wednesday at Atlantic City.

In preparing the huge revenue bill about to be passed as was last, the committee of Congress in charge have in consideration the taxing of all places of amusements including moving picture theaters in the number of tickets sold.

"Hit-the-Trail-Holiday" is the admirably presented current week offering by the Poli Play, scoring pronounced success with large audiences. It again demonstrates the artistic breadth and scope of this favorite stock organization and affords the popular leading man, William F. Carlton, most excellent opportunities to display his strength and mettle as Billy Holiday. Florence Rittenhouse in the leading feminine role Edith Holden, was engagingly clever and winsome. Others scored strongly. "Within The Law," follows.

The current week's big bill at Keith's is headed by the antic of tramp land, Nat M. Willis in new songs and stories. The entire bill is most satisfying.

Manager Robbins of Keith's installs this week a bulletin news service that will inform him afternoon and evenings with the latest information in connection with the war, and at appropriate times reads them to the audience, keeping in touch with historic events as they happen.

Edward P. Albee half owner and general manager of the Keith circuit, has presented the Government through the Navy Department, his ocean going yacht fully manned, equipped and maintained by him as long as Uncle Sam needs it. The principal of preparedness has been practically observed in the Keith circuit for the past few months. By direction of Mr. Albee, house managers have been instructed to give every consideration to members who join the army or navy. In addition, all members of staff who wish to join the army have been whipped into preliminary shape by the formation of companies drilled regularly in each theater. The Shuberts are expecting to form and equip a regiment.

In the "Flooded Bells" Company playing last week at the Belasco are two base-ball teams just organized, made up of the male and female members of the company. The first game is scheduled to be played at Pittsburgh on the League grounds. Proprietor John Cort has equipped and furnished the uniforms for the two sides.

John McCormack, the Irish tenor gave his last song recital at Poli's, April 13. The theater was filled to overflowing, with hundreds seated upon the stage.

William Cullen, "Never Say Die" will be presented at the James Ormond Wilson Central High School, April 27, under the auspices of the Central High School Alumni Association. Thomas H. Chapman, '09, is the managing director and will play the leading role. Others in the cast are: Madeline Merkle, 12, Mary Minnix, '08, Dettow Marston, 11, Frank Myers, 12, and Mary Jones, 12.

The two piano recitals with Harold Bauer and Ossip Gabrilowitch as the artists claimed the enthusiastic plaudits of a crowded house at the National last Friday afternoon.

JOHN T. WARDE.

BROOKLYN

BROOKLYN, N. Y. (Special).—The Bushwick presented a pleasing program week of April 9, which was featured by "The Wild Guardians," wherein George March demonstrated his ability to handle wild animals when enraged. Valerie Berger in her latest playlet, "Ambition," supported by a fine company, rendered acting that was appreciated. Santley and Norton, with their singing and comedy, cleverly performed, while others to appear were Will Morrissey, with Ferdie Quinton at the piano; George Boland and company, Emma Stephens, and the Three Alexes. The Bushwick is experiencing one of its best seasons.

Orpheum, week of April 9: Emma Carus with Larry Comer, headed a fine bill and were accorded rounds of applause. Nat M. Willis, coming back to vaudeville, was as good as ever. The balance of the program comprised Mrs. Thomas Whiffen and company, Wills Wakefield, Kate Kinnore and Sam Williams, Nina Payne and Charlotte Greenwood, Libonati, and Lobse and Sterling. The thirteenth episode of "Patria" concluded the program. Business is excellent.

Robert Mantell at the Majestic in "Richelle" was at his best. Beginning last Sunday for eight days the Majestic is the scene of "Womanhood, the Glory of the Nation." Consistently good business.

Bob Cooper Megre's bright comedy, "Seven Chances" was played at the Montauk in a very commendable manner week of April 9. Frank Craven leads a well-talented cast, and the immense audience which turned out witnessed a very pleasing performance. Business is very excellent. Current week, Frances Starr. Theatricals are thriving in Brooklyn this season. The advance sales at the ticket offices are far above normal in general. It is, indeed, a year for the managers, and it is certainly welcome.

R. J. MEHLINGER.

ALLENTOWN, PA.

ALLENTOWN, PA. (Special).—"Treasure Island" played to two packed houses and "Have a Heart" did a land office business April 13 for a single night. "Intolerance," April 13, "Twin Beds," and "War Brides" are the underlines.

FORD L. SHOTWELL.

MILWAUKEE

MILWAUKEE, Wis. (Special).—The new Miller Theater had for its program week April 9, a musical tabloid called "The Courtroom Girl," with ten people headed by Owen McGilveney, Harry Breen, and Morris and Beatty with "Memento of Musical Comedy." Several other acts of high quality were presented to crowded houses at every performance. The convenience and high-class acts being offered to patrons of this new house at popular prices is bringing throngs of theatergoers. Mayor Hoan of Milwaukee and Governor Philip of Wisconsin spoke at the opening performance. A huge American flag was used as the background for the opening speeches. Mr. Gray, manager, is to be complimented on the success of the opening week.

The Buttery in addition to its numerous improvements effected under the management of Mr. Landau, has now changed its orchestra and is one of the best in the city. The house is filled to capacity at every performance and has a waiting line outside.

The Gaiety Club of the University of Wisconsin gave a musical comedy at the Pabst for one evening only. The play was called "Jamaica Ginger." This group of young men play here each year a new comedy wherein the cast of characters are in the majority female, whereas the actors are all male and the evergreen a lady. As the posters say, "Some close rivals to Julian Eltinge are seen."

Menlo Moore's "Winter Garden Revue," with Bob Murphy, Anna Mae Bell, and Eugene Cohan are the headline for the Palace. Hurl McManber the famous Illinois University halfback is to be seen, one night during the week being designated as College Night in his honor. Dick Gardner and Anna Revere in bits of vaudeville. Frank E. Dae in "Any Couple," and the Melnotte Duet in "A Night Out," complete the program. Capacity houses.

The Merrill was beautifully decorated for the occasion of Easter. The entire lobby, which is always a source of pleasant comment, was filled with lilies and a special program was offered including Harry Lockwood in "The Hidden Children" and William Russell in "Bliss Play."

The house is frequently filled to capacity. "The Crystal also features a musical act called "At Ocean Beach," with a bevy of beautiful girls and catchy music. Carlos Casaro, "The Human Top," is also a headliner. The balance of the bill includes a one-act play, "Married Half an Hour."

The Paradise is showing John Mason in "The Libertine," a story of the underworld. Under the new management this house is improving both in the quality of pictures shown and in the attendance recorded.

The Gaiety is offering an exceptionally good play, "Beauty, Youth and Folly." In the cast are Bert Weston, Don Trent, Sarah Hyatt, Katherine Murray, Dan Gracey, and a large, well-dressed chorus. Mile Davenport and her prize is the feature of the program. The attendance is very good.

Excellent photoplays to crowded houses at the Alhambra, Strand, and Princess.

JOSEPH A. KISS.

BALTIMORE

BALTIMORE, Md. (Special).—"The Yellow Jacket" is undoubtedly one of the most unique and highly original things to be seen on the stage today, and most of our playgoers, who take their theater seriously lost no time in sending their way to the Academy last week, where Mr. and Mrs. Cohan and their associates revived this delightful Chinese drama with the same careful attention to detail which attended its original presentation in this city some years ago at Ford's under other management. While the audiences were not nearly as large as the artistic merits of this production warranted, they were most enthusiastic, and the local critics vied with each other in singing its praises.

"Very Good Eddie" returned to Ford's for a second engagement this season, and the music-proved its chief asset as on the occasion of its first visit. The audiences were large. The Baltimore Symphony Orchestra closed its season at the Lyric April 18. As at all previous concerts, the house was completely sold out, and the orchestra was tendered a magnificent ovation. Paul Althouse was the soloist, and his singing aroused great enthusiasm. Flora Heller, John Cort's Americanized musical comedy, which was originally scheduled to receive its initial presentation in this city last Fall, arrived in town at the Academy this week. As a result of its headliner, we are deprived of the pleasure of seeing Lina Abrahams, who withdrew from the cast a few weeks ago, her place being taken by Eleanor Henry a newcomer, who gives a surprisingly good performance. The cast includes several players not in the original company.

"Treasure Island" April 23.

Thanks to John Cort, we are once again given the privilege of enjoying the beauties of that exquisite masterpiece of light opera "The Princess Pat," which returned to Ford's on Monday. No other work, with the exception of Jacob's "Lily," has given such pleasure here to those musically inclined, as "The Princess Pat."

Contrary to rule, the present production is in every way comparable with the one given here last season. Blanche Dunfield, replaces Eleanor Painter, and gives a remarkably good account of herself. Eva Fallon and Alexander Clark duplicate their splendid work of last year. There is every indication that the engagement will attract extremely large houses. "Blue Paradise," April 23.

"Hans und Fritz," the popular cartoon musical play, has returned to the Auditorium for a return engagement. This production has proven one of the best paying attractions on the International Circuit.

Mr. Harry Henkel, manager of the Academy, has announced that Christie MacDonald in the new musical comedy "The Little Minstrel," whose score has been furnished by Paul Elder, one of the assistant directors at the Metropolitan, will conclude the regular season at the Academy, week April 30. Following this production Anne Kellermann's film "Daughter of the Gods," "Twenty Thousand Leagues Under the Sea," and possibly "Joan, the Woman," with Geraldine Farrar, will play engagements. Walter Browne's "Everywoman" will play an engagement at Ford's week April 30.

I. B. KREIB.

APPLETON, Wis. (Special).—"The Little Domino" played to fair business, April 7-10. Vaudeville and pictures to capacity audiences.

GUSTAVE KISS.

JERSEY CITY, N. J.

JERSEY CITY, N. J. (Special).—"Hans und Fritz," of the Majestic, April 9-14, to good business. Max Walsh is a clever subterfuge. The support cast of the best. "Her Unborn Child," April 15-19.

There was not a solemn moment on the bill at Keith's, April 9-11, where business was at its best. Billy Reeves & Company had the funniest sketch ever. Dave Jones and Marie Elaine did clever patter. Ben Ho Gray did expert lariat throwing, aided by Ada Summerville and a team of Lutz Center and her Cracker Jacks (four good) and danced. Elphie Snowden and Freddie Hildebrand, the Bonnan Brothers, Conners and Foley, Beatrice McKensie and Company and Clara Kimball Young in "The Price Paid," April 12-14.

"George Up" was a fine offering at the Academy of Music April 9-14, to crowded houses. Harry Koler is a clever comedian, and the chorus is a good one. "The Lid Lifters," April 15-21.

Robert (Pat) Garry, who had been manager of the Majestic, here for over two years, retired April 7 to go into the automobile business. The treasurer of the house, William Milne, became manager April 9, and just to show their regard for the new manager, the attaches of the house and the merchants in the neighborhood backed the lobby of the theater with flowers. The many friends of Manager Milne called upon him to wish good luck.

WALTER C. SMITH.

SCRANTON

SCRANTON, Pa. (Special).—At Poli's, week April 9, two very strong bills were given in very good houses with "Wanted a Wife" and "The Mad Hatter," with William K. Saxton as headliner; both houses were packed. The others were: Charles Rice; Beaumont and Rice; The Four Haymakers and others. Majestic: "Frolics of 1917" Burlesque Company featuring Arthur Kennedy and "The Masked Mystery" to excellent business. It was the cleanest, and most creditable company seen here this season. Photoplays at Poli's were the best.

C. B. DERMAN.

IT DIFFERS FROM THE NOVEL

Hall Caine's "The Woman Thou Gavest Me," Produced by the Author's Son, First Time, in Boston

Boston (Special).—At the Shubert Theater on Friday evening, April 9, was acted for the first time on any stage a melodrama in four acts and an interlude, entitled "The Woman Thou Gavest Me," written by Hall Caine, founded on his novel of the same name. The play was produced by Derwent Hall Caine, son of the novelist and playwright, who designed the scenes on the Antarctic continent that are introduced in the interlude. The play depicts the fortunes of Mary O'Neill from her wedding day through her miserable existence as the wife of a dissolute lord who houses his mistress in his own castle. Later is shown the awakening of Mary's love for Martin and, contrary to the book, there is the conventional happy ending. The Shuberts have given the play a remarkably strong cast, including Edmund Breese as Daniel O'Neill, Derwent Hall Caine as Martin Conrad, Whitford Kane as Father Donovan, Crawford Kent as Lord Raa, Yoraka as Alma Lier, and Mabel Tallaferra as Mary. Mr. Breese shows the Antarctic region and the scenes were made up from photographs taken by the Shackleton expedition. These scenes were embellished by cyclorama and cinematograph effects that appealed to the spectators, although it would seem as if the action would have been improved had these effects been left to the imagination.

Nothing but praise can be given to the work of the scenic artists in depicting the Antarctic continent. The mechanical effects added much to the vividness of the scene, and after the explorers had been shown shivering in the midst of a polar blizzard with the snow falling around them, the audience breathed more freely as the fearless adventurers, finding that their supply of rations was running low, finally decided to turn homeward and slowly wended their way over the fields of ice with the aurora australis illuminating the scene. The dogs were well trained and slowly plowed through the snow to the air of "Tipperary," which stirred the house to remarkable enthusiasm. Mr. Hall Caine should thank his son for the most spectacular scenes that have been witnessed by the Boston stage for several seasons.

John Craig, the popular manager of the Castle Square Theater, does not believe in ill luck coming to the man who begins his ventures on Friday, the 13th, for on that day he started the rehearsals of "The Year of the Tiger," the Harvard Prize play that will be put on at the Castle Square on Tuesday evening, April 24. The play was written by Kenneth Andrews, who is already known as the author of a one-act play entitled "America Praises By," which was produced by the Harvard Dramatic Club in the Spring of 1916, and since then has been seen in various theaters. Mr. Andrews graduated from Knox College, Illinois in 1913, and went to Osaka, Japan as editor of the English department of an industrial newspaper. He tutored in the government schools contributed to a weekly magazine in Tokyo, writing several short stories of Oriental theme, and finally left Osaka for the Ryu Kyu Islands, in the

China Sea. Later he traveled over Korea, Manchuria, and Northern China. For a time he was connected with the English College of Ningpo. He entered Harvard in the Fall of 1915, studied under Professor Baker, and the next Spring wrote "The Year of the Tiger." It is a play about life in a foreign colony in the interior of Japan. Mr. Craig has engaged an excellent company. He will play one of the leading parts, and Josephine Victor, Mabel Colcord, and other players of merit make up a really notable cast.

The performance of "The Contrast," the first comedy written by an American ever acted on the American stage, gave much pleasure to the audience, not only on account of the interest that attached to such an old play, but also because of the excellent selections of old-time music that accompanied it. The players were pupils of the New England Conservatory of Music, who were especially drilled by Clayton D. Gilbert. Mr. Gilbert is at the head of the dramatic department of the Conservatory, and his work in bringing out "The Contrast" deserved all the praise that it received.

Last week two performances were given of a single act of "Fashion," a play by Anna Cora Mowatt in which Edward L. Davenport was seen to advantage seventy years ago. Peter Richings and his daughter, Caroline, also appeared in it with great success in the early days of the Civil War. Some Brookline amateurs, under the direction of Mrs. Frederick H. Briggs, gave this single act as a part of an entertainment for charity, and next Fall the Drama League of Boston expects to produce the play in its entirety. A dramatic touch was given at the amateur performance when the stage director announced that as one of the players had been called to the colors the cast had undergone a change. "The Contrast" owed much of its success to the stage settings designed by Frank Chouteau Brown, the Boston architect who is a leading member of the Drama League and when "Fashion" is seen next Fall Mr. Brown will look after the settings of the play, which is to be put on in the style of the theater of 1845.

There was only one change of bill at the theater last night, April 18. The Henry Jewett Players acted Ibsen's "Pillars of Society" at the Copley. These players are doing remarkably good work, as they have now acted together for so many weeks that their team play is well-nigh faultless and their performances have a dash that is a delight. Last Friday night the Shubert again opened its doors, with Hall Caine's dramatization of his own novel, "The Woman Thou Gavest Me." The cast is an excellent one, and the play bids fair to have an extended run. Indeed, at several of our theaters there are plays which are likely to continue for many weeks. "The Masquerader," with Guy Bates Post, at the Plymouth, is in its seventh week; "A Tailor-Made Man," at the Tremont, has been in Boston for six weeks, and "The Count of Monte Cristo," at the Grand, has been here for a time that the count is forgotten. At the other theaters: Hollis, John Drew in "Major Pendennis"; Majestic, Oscar Straus's operetta "The Beautiful Unknown"; Wilbur, the Dolly Sisters in "His Bridal Night"; Boston Opera House, "The Girl of the Year"; Colonial, the photo-play of "Joan the Woman," with Geraldine Farrar. DUPLICATE CLAPP.

HARTFORD, NEW HAVEN

HARTFORD, CONN. (Special).—"A Daughter of the Gods" played to good business at Faxon's for an engagement of ten days, April 9. "Joan the Woman" proved a drawing card at the Strand, Palace and Poli's did large business, as usual.

Henry H. Jennings, manager and proprietor of the Hartford Theater for more than twenty years, has added the well-known playhouse to Goldstein Brothers of Springfield. Mr. Jennings will continue to control the lease on the theater. Fred P. Deane, who managed the Hartford at one time, will return in the same capacity, conducting it for the Goldstein Brothers, who have a chain of sixteen theaters in New England. Mr. Jennings's lease on the Hartford Theater continues until Jan. 1, 1919. Extensive alterations will be made to the place, and it will probably be closed for two weeks while these repairs are being made.

New Haven (Special).—"Common Clay" as presented by the Hyperion Players Easter Week was an excellent offering. Practically all players were well cast, and each did very effective work. Miss Jane Morgan acted splendidly in the leading role, and Charles Carter was at his best, which is a decided compliment. Mr. Carter is an unusually consistent actor. Mr. Dillon did very good work, and the same was also true of Carl Jackson. William De Wolfe was very good, and Mr. Andre, the director, also pleased as the judge. Miss La Telle, as the mother of the unfortunate girl, did exceptionally well. Mr. Thomas did fairly well. Miss Cairns and Miss Davies had very small parts, but both pleased.

REYNOLDS WEMYSS SMITH.

MACON, GA.

MACON, GA. (Special).—Grand: Pictures, April 5-7, fair houses. "The Girl Worth While," April 9-11. Keith Vaudeville, April 12-14. Capitol, "Babette," April 9. Winning an Heirloom, April 9. "Blind Will Tell," April 10. "The Hidden Children," April 11. "Tour of the World," "Little Shoes," April 12. "Fashion," April 13. "A Woman's Awakening," April 14. "Palace," "The Immortal Flame," April 9. "The Spirit of Romance," April 10. "Deep Purple," April 11. "Crime and Punishment," April 12. "The Bond Between," April 13. "The Mysterious Mrs. M," April 14. Princess, "Serial and comic pictures," April 9-14. Macon: Southern Maid Company presents "Six Hat Harry," April 9-10. "Tim's Night Out," April 11, 12. "My Wife's Husband," April 13, 14. ANDREW OLIVER OAS.

EAU CLAIRE, WIS.

EAU CLAIRE, WIS. (Special).—Grand Opera House (B. J. Postwick, manager): "The Liliac Domino" drew very large house and gave good satisfaction, week April 9. Annette Kellermann in "A Daughter of the Gods" to capacity houses. Mrs. Fiske in "Erstwhile Susan," May 3. W. J. RAGLEY.

MOOSE JAW, SASK.

MOOSE JAW, SASK. (Special).—The Allen (A. J. McKelvie, manager): Films and vaudeville, April 2-3. The United Producing Company's "Freckles," with Julius Velle in the name part, played to excellent business, April 4-7. Deserving of special mention was the work of Julius Velle as Freckles. Colonial, the photo-play of "Zenside Williams as Mrs. Duncan and Harry Dickson as Duncan, Vaudeville April 9, 10. "The Barrier," April 13, 14. "Mutt and Jeff," April 20, 21. Sherman (W. B. Sherman, manager): Chas. Gramlich's "Mescal Comedy Company to good business, April 2-4. "The Indian," April 5-7. "Little Miss Innocence," April 9-11. "Hotel Mixup." W. B. Sherman's "Little Pecky O'Moore" company, Jas. H. Shadrick, Bruce Miller, Jean Selkirk, Frank Adams, Nettie Davenport, Frederick Manley, J. Hawley Harrington, Juliette Talbot and Joseph Fox, is now touring the Western Canada Circuit. His "Man in the Moon" company opens at Minot, N. D., April 9, for an indefinite run of musical comedy tableaux. Howard (W. T. McDonald, manager): Miss Dolly Yardelle and Miss Grace Wilson, songsters, big headlines of the vaudeville bill, April 9-11. Jack Kirkwood and company in song and patter also pleased. Savor, Rex Elite and Gaiety theaters all report good business. ALVAN W. LAW.

DES MOINES

DES MOINES, IA. (Special).—Berchel Theater, Elbert and Getchell: "Harry Hastings' Big Show," featuring Dan Coleman, brought good business. "Frederick the Great," April 12-14, to a fair business. Hope Stahl, April 15: "Experience," with Conrad Nagel, a Des Moines boy appearing as Youth, April 19-21. Empress, Elbert and Getchell: The Bornevici Brothers, violinists, top-line the bill first half of the week, with Lightning Weston, Leonard and Dempsey, Follis Sisters, Leroy Willis Gilbert and company, Harry De Voro Trio top-line last half of current week. Orpheum George Sackett, resident manager: Cressy and Dwyne headline a good bill for current week. Nat Goodwin headlines bill week of April 15. Cressy and Dwyne gave an extra performance Saturday morning for the orphan children of Des Moines. The Majestic is featuring for current week excellent photo plays. The Boston National Grand Opera company April 12 at the Coliseum in "Faust." Maagie Teyle will sing the role Marguerite. Minneapolis Symphony Orchestra April 14, 15. KAHN.

ALTOONA, PA.

ALTOONA, PA. (Special).—Mishler Theater had Mitti Hajas in "Pom Pom," April 13 and a good house greeted her. The Orpheum: Manager Allen certainly has the crowds coming and capacity houses at all shows is the result. Lottie Mayer and her diving Symphonies heads this week's bill, April 9: current week "The Mimic World." ELLIS MARCH.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Emery's Majestic offered its first entertainment Monday evening, April 9, to more than 2,500 invited guests and patrons. The opening of this newest and largest amusement place in this city was graced by the presence of Governor Buckman, Mayor (Mayor, state and city officials, theatrical managers from New York and Boston, and many members of the theatrical fraternity.

When the curtain was lifted the patrons looked upon a stage laden with floral tributes from friends of Burton A. and Alton C. Emery and Mr. Tooley, while in the foreground stood at attention a soldier and sailor on either side of a Red Cross nurse. Manager Tooley then appeared before the footlights and offered words of welcome. Mayor Galloway briefly speaking, wished them success with their new house. The vaudeville portion of the bill is headed by Amelia Bingham, who appears in "Joan of Arc"; she is supported by a company of six. Other attractions made the amusement complete.

Keith's is showing a very lively and entertaining bill for their last week, April 9-14, of vaudeville here this season. Nellie Fisher, best recalled as a star in musical comedy, appears in "The Obol Hebrat," a comedy by Clare Kummer, a song writer as well as author of a popular song in the company are John Hogan, Joseph Ryan, John Keefe, May Ellison and Al Sharp. Mrs. Stauford introduces Emily Ann Wellman to vaudeville in a drama billed as "Flash." In the peculiar manner in which the characters in the play appear it is really a two-hour play, slashed in 11 minutes. The supporting company is unusually good throughout, comprising Robert Hyman, Winifred Burke, Thomas Tempest, Harry Hayden and Russell Parker. Renée Florio is an accomplished French pianist; Franklin Ardell, a lively comedy sketch "The Wife Saver"; he is assisted by Marjorie Sheldon, Bert Savoy and Jay Brennan repeat their laughing success. "After the Maltines." The company presenting "Miss Springtime" at the Opera House, week of April 9-14, is not the original. Klaw and Erlanger called on the organization, which came to Providence before going for a three week's run in Boston, and they say it is superior to the "Miss Springtime" on Broadway. In the company are Frank McIntyre, who is the chief role of "Miss Springtime," Miss Barnett, Harrison Brockhaus, Ethel Pettit, Frank Deane, Winifred Merkl, Alice Gaillard, Alfred Moore, William H. Sloan, Mae Hendess and Charles De Haven. Jean Hendess's Parisian society, "Puss Puss," provides a pleasing attraction and is scoring a big hit at the Colonial, April 9-14. There is plenty of laughter, pretty girls, clever comedians, dancers and fetching costumes. In the company are Minnie (Buddie) Harrison, Pam (Smiles) Lawrence, May Meyers, Harry Jackson, Katharine Potash, Charlie Mac, George Brooks, Al Riccardi, Davis and Stafford, blackface singers and dancers. Attendance good. ELMER C. SMITH.

PHILADELPHIA

PHILADELPHIA (Special).—There are so many good shows still in town from last week that there is little to complain of, in spite of but one change. "Miss Springtime," which opened the season this year at the Forrest, is back for a return engagement at the same house, and excellent business is reported.

"So Long Letty," next to the Mask and Wiggers, did the best business in town last week. Playing at the Lyric Theater with the elongated Charlotte Greenwood as the star, this clever, slightly spicy musical show has scored a distinct success in the Quaker City. Oliver Morosco's clever musical piece made a big hit in its Chicago production, scored elsewhere, and will have a big success here. To say that "So Long Letty" is a hit would be putting it mildly. For it is a thump and a bang.

"Getting Married," with a very strong cast, time success, a big triumph here. With a weaker cast its success might not be so emphatic, but a galaxy of stars such as William Faversham, Henrietta Crooman, and Charles Cherry was sufficient.

"Candida" was well presented by the members of the Stage Society, who also gave again "Overruled," with the same excellent cast of last season. The old-fashioned comedy, "Shirley Kaye," brings Elsie Ferguson back to the Broad. The play pleases and the acting is decidedly good. "Fair and Warner" holds over at the Garrick. J. SOLIS COHEN.

DULUTH

DULUTH, MINN. (Special).—Lyceum (J. L. Morrissey, manager): Burlesque, "The French Follies," with Harry "Hello Joke" Fields and Lena Daley, played for three days commencing April 8. Al H. Wilson presented "My Killarney Rose" April 12-14 in his first appearance before Duluth audiences as an Irish comedian. The house was filled at each performance. Wilson's voice was better than ever.

Orpheum (Arthur B. White, manager): Ruth St. Denis, with Ted Shawn and the Denishawn dancers, was headline week of April 8. Her dances gave audiences of Greek Egyptian, Arabian life and fable. Marion Harris, late of Ziegfeld's Midnight Follies, and the skit "Naturally," by Jack Donahue and Alice Marion Stewart, were two acts calculated to draw large applause by their very contrast to the St. Denis dances. "Bulwara's Birthday," a playlet by Helen Pingree and her company, was also well received.

New Grand (Frank Phelps, manager): The bill closing with the performance April 15 was topped with Smith and Kaufman in "A Midnight Occurrence" and Charles McLeod and company in the novelty "Fastimes in a Billiard Parlor." Claire Hanson and Her Village Four shared headline honors with Paul Kleist, the pantomimist, and Menetti and Sidell, comedians, April 9. Good houses. WILDA HARRIS.

TOPEKA

TOPEKA, KANS. (Special).—Grand: (Roy Crawford, manager): "Ramona," April 9-14. Majestic dark. Novelty (R. J. Mack, manager): Vaudeville and motion pictures. Orpheum (G. L. Hooper, manager): Motion pictures, big business. Orpheum (Ruth Wright, manager): Iris (Joe Risteen, manager). Best (Vernon Reeler, manager). All report good business in motion pictures. Gen. (C. A. McGuigan, manager): Three talented soloists of the Modoc Club in the program, April 9, 10. Tom Powell in Scotch costume character songs; Art Hargis, popular balad songster and John L. White, formerly of the All America Minstrel Company sang patriotic songs. The usual motion picture bill concluded the performance. H. J. SKINNER.



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ST. CATHARINES, CAN.

ST. CATHARINES, CAN. (Special).—Grand: Al H. Wilson in "My Killarney Rose" April 5; to usual good house. "Intolerance" April 12-14; "turned 'em away." "Little Cafe" April 16, occupied the house. Interim filled by feature films and big time vaudeville. "Million Dollar Doll" April 19, to good business. Gus Hill's "Bringing Up Father" filled an engagement April 22. The Canadian comedian, George H. Summers, with "In Walked Jimmy" April 26, to good business. "Garden of Allah" (matinee and night), Good Friday, April 6, to exceptional house. Alora Grand Opera presented "Trovatore" April 19 to capacity. Lady Minstrel (benefit Red Cross, by Daughters of the Empire), April 10-11, netted over \$1,000 for each show. Notwithstanding the departure of over 7,000 men from this city owing to cessation, until the termination of the war, of the government contract on the \$30,000,000 Welland ship canal through here, all the local houses report excellent business. All doubt as to the fate of the former manager, George Drennan, of the Hipp, has been dispelled through advice from the "front" of his body being found after the battle of Courcellette. He enlisted as a private with the famous "Fighting 95th" battalion, recruited from this county. His successor at the Hipp, Frank T. Kewright, continues to attract fine houses. Potato Day, once a week, with a dollar prize for the largest tuber, has been the means of keeping the local charitable institutions well supplied. M. J. Mullins has returned to Stamford, Conn., resigning the management of the King George. This house is now under the supervision of L. T. Coyle. W. J. Fletcher, manager of Grima's Family Theatre, received from the booking office a substantial check as bonus for the largest attendance at any of the fourteen houses. Lyric reports fine business, showing serial and feature films.

CLAYTON E. BROWN.

HAMILTON, CAN.

HAMILTON, CAN. (Special).—"Somewhere in France," musical skit by James Wall, manager of the Temple Theatre in which the Daughters of the Empire were beneficiaries. Week March 26 was most satisfactory in its results, the object being patriotic from the Canadian point of view. Week April 2 a splendid bill of vaudeville with moving pictures. At the Grand (A. A. Brown, manager), moving pictures, "Garden of Allah," April 6; "A Little Bit of Fluff," April 6-7; Boston English Opera Co., April 9; moving pictures, April 10-12. Savoy (George Stroud, manager): "The Peace Makers," week April 2; "The Auto Girls," April 9. Lyric (Moran, manager): moving pictures, April 6, 7, 9, 10, 12-14. MINNIE JEAN NISBETT.

SALAMANCA, N. Y.

SALAMANCA, N. Y. (Special).—Andrews: "Stop, Look, Listen," entertained a fair size audience April 6. Some of the principals were more than ordinarily capable, particularly A. H. White, the leading "comic." "Intolerance," April 10, 11. "Footlight Rambler" Girls musical comedy, April 12. T. H. NORMAN.

REPORTS FROM MIRROR CORRESPONDENTS

MONTREAL

MONTREAL (Special).—"Chin Chin" at His Majesty's, April 9-14, played to fine business. Fred A. Stone was an amusing and original as ever. Owing to illness David G. Montgomery was unable to appear, much to the regret of his many admirers, but his place was capably filled by Roy Bonder. The cast is an exceptionally capable one and the chorus large and pretty. The dancing of Violet Bell is a feature. "Mutt and Jeff," April 16-21. "Fedora" was given by the stock company at the National. Blanche David scored another hit in the leading role and Schuler was excellent as Loris. John B. Hymer in "Tom Walker in Dixie" is the headliner at the Orpheum; Moss Hungerford in "What Every Girl Should Know" has an interesting sketch with a moral. At the Francaise, Wilfred Cabana an ex-member of the local police force, does an exceptionally good strong-man act. "This is the Life," as presented by the Merry Rounders at the Gayety, proved an exceedingly pleasant entertainment with a pretty chorus and clever comedians.

W. A. TREMAYNE.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: S. H. O. at every performance. Manager Boas is presenting excellent bills of refined vaudeville. April 9-14: Edgar Bixley and Company, The Tansens Brothers, Norton and Earl, Fletcher and Mari, The Great Secret, Faith News, Joe Belmont in "Love's Comet," Jack Pickford in "The Dummy," Dorothy Well and The Curtis Boys, The Cooney Sisters, Adra Alinsale and Company in unique comedy. "Kiddie," Moran and Wheeler, The King Brothers, and motion pictures. Academy and Plaza, American, Globe, Lyric and Tower drawing large attendance with well selected feature photographs. The Savoy is still closed. The reported stock engagement has fallen through. A season of musical comedy stock would be a gold mine for some up to date manager. Work on the new Empire Theater has not started yet but it is expected that ground will be broken for it in a few days. Manager Walter Bigelow late of the Savoy has come to Boston to take charge of a theater in that city.

W. F. GEE.

CALGARY-EDMONTON

CALGARY, ALTA. (Special).—A good bill of Orpheum vaudeville and George Aylerworth's capable Barrier Company, drew good business at the Grand, April 2-7. Orpheum vaudeville and "Mutt and Jeff" followed. Pantages did big business with Jerome and Carson, Stoddard and Hyman, Fred Anderson's Revue, Ed and Jack Smith and Captain Louis Sorcho's submarine show. Orpheum vaudeville closes for the season in Calgary, May 2. EDMONTON, ALTA. (Special).—"Mutt and Jeff," April 9-11, at the Empire. At Pantages: Quessada, Beran and Flint, Harlan E. Knight and company, Foley and O'Neill and Al Golem troupe of acrobats. James Murphy, Elton Balston, Buster Edwards and Myrtle Van Buskirk closed with the Favorite Musical Comedy Company at the Bijou after an engagement of about two years.

GEORGE FORBES.

STUEBENVILLE

STUEBENVILLE, O. (Special).—Herald Square Theater, W. G. Hartshorn, manager: "Everywoman," played to capacity and thoroughly pleased. The play was well staged; and performance good April 9. "Very Good Eddie" to standing room April 10, proved the most delightful performance offered this season to the theatergoers here. Special mention is due to Harry Coleman, who played the clerk, Miss Powers, Miss Hollis and Miss Dickson added much to the success of the production. Victoria, Joseph Yeager, manager: Col. Jack George funny black: "Cheyenne Days," a pleasing farce sketch; Grace Wason in songs and dances; Hilfel and Palfrax, character songs and dances. "Top of the Andes" closed the show, with beautiful scenery and company of 14 introducing new songs and good comedy. Large house, April 9-11. East Livenpool, O. (Special).—Carnegie Theater: David Warfield in "The Music Master," April 12. House sold out. Victoria, George Schafer, manager: High class vaudeville, April 9-11.

ALFRED H. WALTON.

RICHMOND, VA.

RICHMOND, VA. (Special).—George V. Hobart's modern comedy, "Experience," delighted large audiences at every performance at the Academy of Music, week April 9-14, with matinees April 11-14. All of the ten scenes in which the progress of youth, accompanied by experience, is shown in the most interesting and lifelike manner by excellent talent. Moving pictures continue to do a land office business and pack 'em in all day long and until eleven at night at the Strand, Bluebird, Victor Bijou, Isis, Colonial and Orion.

NEAL AND MCCONNELL.

LONDON, CAN.

LONDON, CAN. (Special).—Grand Opera House: "The Girl Who Smiles," March 29. "My Heart," March 30, pleased fair attendance. The Boston English Opera Company in "I Trovatore," March 31, by well filled house both matinee and night. "Ben Hur," April 6-7, five performances, opened to only fair patronage owing to a heavy storm. Edna Clark's "Gypsy Girl" were the bill April 9, 10. Albert Brown in "A Little Bit of Fluff," April 11, 12; "The Flame," April 13; "Step! Look! Listen," April 17, 18; Thurston April 20.

C. E. A. WEBBER.

CORRY, PA.

CORRY, PA. (Special).—George H. Bubb's Ikie and Able farce comedy April 7 was the first one-night attraction at the Rex in some time. Week April 8 business was good and the audience well pleased. Musical tab shows bill in open time.

M. J. BERLINER.

ALTON, ILL.

ALTON, ILL. (Special).—Temple (W. M. Savage, manager): "Hit-the-Trail Holiday," April 4, 5, good business. "Two Fair Houses," well pleased. "Walk This Way," April 15. Hippodrome (W. M. Savage, manager): Usual good business continues. VanVard Sisters, McCallen and Carson, Ethel Clayton, furnish vaudeville, April 8-14. Princess (J. J. Heiley, manager): William Fox and J. L. Lasky feature pictures to capacity business. D. A. Anderson with the Cohen Company of "Hit-the-Trail Holiday," suffered a slight paralytic stroke during the performance at Quincy, Ill. Mr. Anderson attempted to fill his role of Chief Grandall at the Alton, but the stroke at Alton and suffered a second attack which made it impossible for him to continue. Dr. Mather Pfeifferberger attended Mr. Anderson while in Alton and advised a long rest, and he was sent to New York in care of friends. His part was creditably carried by understudy. Manager Savage of the Temple was elected Mayor of the city of Alton at regular election, April 3. A majority of nearly four hundred over his nearest competitive candidate, Edmund Healy, who has held public office for over thirty years and is present incumbent, is a criterion of the popularity of the local theatrical manager.

JOHN M. FEIFFERBERGER.

SHEBOYGAN

SHEBOYGAN, WIS. (Special).—Opera House: "John Vandevant, manager": Capacity business was the order of the day for Easter week. "Electric the Great," playing with 1,500 volts of electricity and passing its sparks over the audience into his body was the opening number, followed by Leonard and Halsey in "Tag Day," Murray Hill, clever monologues and songs, a Chinese act, closing the bill presented a drop costing \$5,000. "Twin Beds," April 18. The motion picture houses have been doing a land office business lately. The Majestic is showing "Kick In" and "My Official Wife" with Clara Kimball Young. I am in receipt of a letter from my brother, Joseph J. Pfister, correspondent of the Mirror in St. Paul, who is now travelling in Japan and China. He writes from Hainan, Hainan, Hainan, Province, in French Indo-China. The boat on which he sails is the Cordillera, a sister ship of the Albatross which was torpedoed and sunk recently. The Cordillera is bound for Marseilles, France. Mr. Pfister will stop at Singapore, Sourabaya, Saigon and other places. He sends greetings through me to the MIRROR.

JOHN G. FRODEL.

DECATUR, ILL.

DECATUR, ILL. (Special).—The University of Illinois Orchestra was the attraction at The Lincoln Square Theater, April 4. The performance was given for the benefit of Decatur Red Cross Association. A nice balance above expenses was made. "Syril," direct from their record-breaking run at St. Louis was the attraction, April 9. Without an exception the best musical production that has played the Lincoln Square. The Monte Carlo Girls (a wheel burlesque) will play the Lincoln Square April 18. This is the first burlesque company to play Decatur since the new theater has opened. Thomas P. Roman, for a number of years manager of the Powers Theater is now with the H. Mueller Manufacturing Company of this city in the general office. He was manager at the time the Powers burned. He is known by all of the big producing managers of New York city.

FRANCY L. EWING.

PARSONS, KANS.

PARSONS, KAN. (Special).—Best: Hazel Dawn with Owen Moore in "Under Cover," April 2; Gail Kane in "The Red Woman," April 3; Vivian Martin in "The Stronger Love," April 4; Anne Caprice in "The Child of the Wild," April 5; Harold Lockwood with Mae Allison in "Mister 44," April 6; Francis X. Bushman and Beverly Bayne in "The Great Secret," "The Flying Heart," featuring Ford Sterling; "Good Morning Nurse," April 7. S. H. O. Elks Theater, motion picture. Good attendance. Vaudeville offerings: The Two Frolickers, singing and talking; Monahan company, comedy spectacular novelty, April 2, 3; "Paula," singing and dancing; Brown and Kennedy, singing and dancing, April 4, 5; Marion and Payne, The Four Charlies, sensational European novelists, April 6, 7.

CAROLINE A. MENDALL.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "The House of Glass" played to small business, April 2, 3. The company was entirely adequate. April 25-26 are the dates selected for the annual show of the Spokane Ad Club. The Auditorium Theater has been leased for the two nights and features of the program will be the appearance of the Mendelson club and the presentation of a playlet, "88.95," by members of the Ad Club. The funds from the entertainment will be used to defray the expenses of the Spokane delegation to the Oakland convention of the P. C. A. M. A. in July.

ROBERT S. PHILIPS.

WINNIPEG

WINNIPEG (Special).—Walker: Albert Brown returned for the third time in "A Little Bit of Fluff," one night, March 24. Juvenile Entertainers, March 25, to a packed and pleased house. Week April 2, "Fair and Warner."

GEO. B. McLEATHSON.

STEIN'S
WAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

CLEVELAND

CLEVELAND, O. (Special).—Colonial: "Mother Carey's Chickens." Current week. Nasimova in "Cepion Shows." "Show of Wonders." April 22.

Keith's Hippodrome: Robert T. Haines and company in "Enter—A Stranger." Creation. Toots Paka and her Hawaiians. Billy Montgomery and George Perry. Paul McCarthy and Kiki Faye in "Suicide Garden." Britt Wood. Francis and Rose. Ishikawa Japs. added attraction. "The Voices in the Hills."

Miles: "Oh, Please, Mr. Detective." P. George. Musical Chef. Bernard and Lloyd. Ethel Costello Ed. Blondell and company. Pipfox and Paul. and Shirley Mason in "Fashion." Current week. H. B. Warner in "Wrath." Priscilla: "A Whirl of Song and Dance." Keystone Trio. Diamond and Albano. Baron Lichter. Unicycle Hay and company. Floyd and Beaman. Prospect: "Her Unborn Child."

Liberty: La France Brothers. Mabelle Custer. Doran and McCarthy. Fezzia Italian Trio. Green and Parker. Wood. Melville and Phillips. Gordon Square: "A Night in Hong Kong." Chicago Symphony Orchestra. Frederick Stock. conductor. Mine. Galli-Curci. soprano soloist. (tina's) Armory. pleased a large audience.

The Philadelphia Mask and Wig show at the Duchessa. April 20. in "Rip Van Winkle." The Prospect is departing from its established rule of Tuesday. Thursday and Saturday matinee and will give a matinee every day for women during the engagement of "Her Unborn Child."

Amelia Bingham, a former resident of Ohio and who spent a number of seasons in stock at the old Euclid Garden Theater. this city. is at the Miles. She presents scenes from "La Tosca." "A Mother's Last Godiva." "Joan of Arc." "The School for Husbands" and "Madame Sans Gene." Hunt's "Boston Symphony Girls," who made such a hit at the Hollenden last year, return this week for an indefinite period.

"Everywoman" has lost none of its interest during the passing seasons. Paula Shay heads the company again this season. She makes an excellent Everywoman.

Cleveland has had poor burlesque shows, but the show at the Empire last week reached the climax.

The writer had a note from Clara Joel in which she stated she would not return to Cleveland this summer. Her season closed a short time ago in Cincinnati, a 30-week season. She has had a strenuous season and has gone to her summer home. She will be featured in a new play next season in New York, under the management of A. H. Woods. Miss Joel has never appeared in New York City.

Henry Mortimer will not be here this summer. He is leading man with Mrs. Fiske in "Erstwhile Susan."

Thurston Hall is playing one of the leading roles in "Have a Heart," and probably will not be here in stock.

Raymond Van Sickle, who is now in San Francisco taking the juvenile role in "A Happy Stranger," expects to return about June 1 to join the stock company here.

Margaret Armstrong, seen here a couple of weeks ago in "Very Good Eddie," will no doubt be here this summer, as her season in "Very Good Eddie" closes in a few weeks.

GEO. B. McKITTERICK.

WORCESTER, MASS.

WORCESTER, Mass. (Special).—A thirty-third degree in vindication is hereby granted one Arthur Hammerstein after the appearance of "Katinka" at the Worcester theater, April 10-11, following the earlier showing of the same with one of the most horrible musical comedy criticisms of the season. But three people Phil Ryley, Edward Lambert and chorus girl, Daisy Leighton, remain of the former company. About a 90 per cent improvement is the result with the excellent work of Phil Ryley as Hopper, still shining out as one of the most pleasing comedy delineations in a musical show here for some time. Many thanks, Brother Hammerstein, for saving the critics another such an alignment of invertebrate as the first "Katinka" evolved. Business was not so good. "The Parisian Flirt," Charles Robinson's burlesque aggregation closed the week, April 12-15, at the Worcester in a show that will never break quality records. Underlines at the Worcester are "Gypsy Love," April 17-18; a week of "Experience," the third in a year, April 23-28.

Owing to the fact that "The Dreamers," a vaudeville act, managed to get shipwrecked coming from New York on Monday, April 9, Phil's lost its feature act for the day, and Arnold and Taylor, a clever two-act using a special drop and a piano, loaned from the Plaza bill by Manager Bert Howard, scored a big hit in both houses. James J. Heron lately attached to the Worcester theater house staff, has departed to assume the position of press agent for La Tena's circus. GEORGE BRINTON BEAL.

KANSAS CITY

KANSAS CITY, Mo. (Special).—Shubert, J. B. Fitzpatrick, manager: Rose Stahl in "Our Mrs. McChesney" week of April 9-14 to average good business. Miss Stahl registered a personal success, she having always been rather popular here. In the supporting company was Herbert Deimore, a former stock favorite. Week of April 9. "The Passing Show of 1916." Orpheum. Lawrence Lehman, manager: Adele Blood, as beautiful as ever and wearing some of the most wonderful gowns seen here this season, headlined last week's bill in Edgar Allen Woolf's playlet, "The Mannequin." She was supported by a very competent company. Inhoff Conn and Corcoran, brought back their time honored "Surgeon Louder, U. S. A." which is still as amusing as ever. Ralph Biggs and Katherine Witche scored in an acrobatic dancing novelty. Hans Hanke, a pianist, the Three Johns, European equilibrista, and Wallace Galvin in his dextrous deceptions, were entertaining. Big business.

Globe, Cyrus Jacobs, manager: The Easter road show was one of surprises. The topline was Nita Johnson and her "Three Sweethearts," one of the daintiest acts seen here this season. Sidney Palmer, Victor Cole and Jesse Block, as the sweethearts, were capable comedians and good singers. Other acts were Fitch Cooper, the musical rube, Davis and Broad as wandering minstrels, Frick and Adair in a singing novelty, Zeno Jordan and Zeno in a comedy aerial act, and the Georgalis Trio of sharpshooters. Good houses.

Empress, W. J. Timmons, manager: "Flax," a wartime sketch, was the popular act on last week's bill. It was in the hands of Payne-Connolly and company.

Garden, J. B. Quikley, manager: Jack De Forest and company gave a pleasing production of "Lena Rivers" at the International house. Marjorie Garrett scored in the title role. "Silver Threads Among the Gold" followed.

Gaiety George Gallagher, manager: Fred Irwin and his big burlesque company played to capacity business week of April 8-14. The show was a riot of comedy. This week "Majestics."

Century, Joseph Donegan, manager: "Broadway Belles," week of April 8-14 to good houses. The show was one with a punch. "The French Frolics," current week. J. R. McCLEERY.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—"Ben Hur" was the attraction at the Star April 9-14. The Yellow Jacket, April 16.

At the Teck April 9-14. "The Princess Pat" played a return engagement. Annette Kellermann in "A Daughter of the Gods," April 16.

The "Katsenjammer Kids" played the Majestic April 9-14. "Her Unborn Child" returned week of April 16.

The Gaiety, April 9-14, offered Billy Mossey in "Spiegel's Revue." Watson and Wrothe, Sam Mann and his company headed the bill at Shea's April 9-14. In "The Question."

Russell's Dancing Models headed the bill at the Academy April 9-14.

The Sylvester Family, a sextette of singers, dancers and comedians, headlined at the Olympic April 9-14.

J. W. BARKER.

YOUNGSTOWN, O.

YOUNGSTOWN, O. (Special).—"His Little Widow," on its way to the Astor Theater in New York, opened a two days' engagement here April 10 to such a well pleased house that the audience remained in their seats after the fall of the curtain at the last act and applauded so vigorously that the players were forced to acknowledge their appreciation. It had its premiere in Pittsburgh a few weeks since. The chorus is good looking and well voiced and the settings are of the very best. This city has heard better singers, but the melody of the music does away with any criticism on that, although it is not heavy. The principals include Carter De Haven, Robert Emmett Keane, Harry Tighe, Flora Parker, Frank Lalor, Dwight Dana, Muriel Hudson, Charles Prince, Hattie Burns, the four Haley sisters, harmony singers, Mona Desmond and Harry Ceballos, novelty dancers, and a score of others.

W. D. WAGNER.

LAWRENCE, MASS.

LAWRENCE, Mass. (Special).—Empire, vaudeville and pictures. Ralph A. Ward, manager, Toomey and Demarra, proprietors: Arthur's Musical Sextette of singers, dancers and instrumentalists were held over for April 8, and headed an exceptionally good Sunday bill. Opera House, John R. Oldham, manager: "The International Novelty Company," a vaudeville show of acts and novelties, April 10-11. Excellent photoplays at the Broadway, Premier Star, Strand and Victoria. S. R. O'REILLY.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To secure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—Indef.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—Indef.
BLAIR, Eugene: N.Y.C. 16-21.
BOMMERANG, The (David Belasco): Chgo. Nov. 13—Indef.
BOBOM Friends (Low Fields): N.Y.C. March 9—Indef.
BRAT, The (Olivier Morosco): N.Y.C. March 9—Indef.
CAPTAIN Kidd Jr. (Cohan and Harris): Springfield, Mass. 16-21.
CASE of Lady Camber (Chas. Frohman, Inc.): N.Y.C. March 26—Indef.
CINDERELLA Man (Olivier Morosco): Chgo. March 11—Indef.

CLARKE, Harry Corson and Margaret Dale Owen: Empire Theater, Calcutta, India—Indef.
COME Back to Erin: N.Y.C. 16-21.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 13—Indef.
DALY, Arnold (David Belasco): N.Y.C. 9—Indef.
DITTRICHSTEIN, Leo (Cohan and Harris): Newark, N. J. 16-21. N.Y.C. 23-28.
DREW, John (John D. Williams): Boston 9—Indef.
EVERYWOMAN (Henry W. Savage): Poughkeepsie, N.Y. 18. Du Bois 19. Tyrone 20. Altoona 21. Harrisburg 23. Allentown 24. Reading 25. York 26. Lancaster 27. Hagerstown, Md. 28. Balto 30.

—May 5.
FAIR and Warner (Selwyn and Co.): Indianapolis 16-21.
FAIR and Warner (Selwyn and Co.): Phila. Feb. 12—Indef.
FAIR and Warner (Selwyn and Co.): Boston Feb. 5—Indef.
FERGUSON, Bile (Klaw and Erlanger): Phila. 9—Indef.
FLAME, The (Richard Walton Tully, Inc.): Hamilton, Ont. Can. 17. Kingston 19. Ottawa 20. 21.
FUGITIVE, The (Olivier Morosco): N.Y.C. March 19—Indef.
GET-RICH-QUICK Wallingford (Cohan & Harris): Bklyn 23-28.
GARDEN of Allah (The Lich-lers): Boston 9—Indef.
GETTING Married (Wm. Faversham): Phila. 9—Indef.

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Presents

HERMINE SHONE

GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—
indef.
GRACE Gracious Annabelle (Arthur Hopkins): Chgo. March 4—
indef.
GRAHAM Oscar: Elgin, Kan. 17, 18, Canby 19, Severy 20, Madison 21, Peabody 22.
GRASSHOPPER, The (B. Eden Payne): N.Y.C. 7—
indef.
GREAT Divide (Henry Miller): N.Y.C. 16-21.
HER Unborn Child (Co. 1): Gassolo-Gatts and Clifford: Jersey City, N. J. 16-21.
HER Unborn Child (Co. 2): Gassolo-Gatts and Clifford: Cleveland, 16-21.
HER Unborn Child (Co. 3): Gassolo-Gatts and Clifford: Inc.: Paterson, N. J. 16-21.
HER Unborn Child (Co. 4): Gassolo-Gatts and Clifford: Inc.: Buffalo 16-21.
HIS Bridal Night (A. H. Woods): Boston 9—
indef.
HIT-the-Trail Holiday (Cohan and Harris): Aurora, Ill. 18, Elgin 19, Gary, Ind. 20, Warsaw 21.
HODGE, William (Lee Shubert): St. Paul 15-18.
HOUSE of Glass (Western: Cohan and Harris): Minneapolis, 16-18, St. Paul 19-21.
IRVING Place Theater Co.: N.Y.C. Sept. 26—
indef.
IT Pays to Advertise (Western: Cohan and Harris): Columbia, Tenn. 18, Chattanooga 19, Knoxville 20, Somerset 21.
JOHNNY Get Your Gun (John Corti): N.Y.C. Feb. 12—
indef.
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 9—
indef.
KNIFE, The (A. H. Woods): N.Y.C. 12—
indef.
LILAC Time (Selwyns and Co.): N.Y.C. Feb. 8—
indef.
LITTLE Girl Next Door (P. M. Mueller): Patten, Me. 18, Millinocket 19, Caribou 20, Marshall 21, Presque Isle 22, Houlton 23, Ft. Fairfield 24, Calais 25, Eastport 26, Lubec May 2.
MANTELL, Robert B. (Wm. A. Brady): N.Y.C. 16-28.
MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—
indef.
MAUDE, Cyril (Theo. W. Barker): Los Angeles 16-21, Frisco 22-May 6.
MOTHER Carey's Chickens (John Corti): Toronto 16-21.
NAT (Joseph Urban and Richard Ordynski): N.Y.C. March 22—
indef.
NOTHING But the Truth (H. H. France): N.Y.C. Sept. 14—
indef.
NUMBER 885 (Ernest Shuter and Chas. H. Bauer): St. Louis 16-21.
OLCOTT, Chauncey (Cohan and Harris): Chgo. 8-21, Kansas City 22-25, Milwaukee 26-May 5.
OLD Lady 31 (Lee Kugel): N.Y.C. 16-21, Bklyn 22-28.
OUR BETTERS (John D. Williams): N.Y.C. March 12—
indef.
PAL, First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—
indef.
PEDRO, the Italian: Detroit 16-21.
PEG of My Heart: Phila. 16-21.
PETER Ibbotson (Lee Shubert): N.Y.C. 17—
indef.
POST, Guy Bates (Richard Walton Tully, Inc.): Boston March 8—
indef.
ROBSON, Mrs. (Decatur Ill. 18, Louisville, Ky. 19-21, Sidney, George: Toledo, O. 16-21.
SEREMONDA (Julia Arthur): Chgo. March 26—
indef.
SEVEN Chances (David Belasco): Toledo 17, 18, Ann Arbor, Mich. 19, Grand Rapids, 20, 21, St. Louis 22-28, Louisville 30, May 2.
SIS Hopkins: St. Louis 16-21.
SKINNER, Otis (Chas. Frohman, Inc.): Davenport, Ia. 18, Clinton 19, Dubuque 20, La Crosse, Wis. 21, Minneapolis 22-25.
SPOONER, Cecil: Boston 8—
indef.
STAHL, Rose (Chas. Frohman, Inc.): Des Moines, Ia. 18, Cedar Rapids 19, Peoria, Ill. 20, Springfield 21, Akron, O. 22, Youngstown 24, Wheel-

ing, W. Va. 25, Johnstown, Pa. 26, Altoona 27, Lancaster 28, Boston, March 12—
indef.
STARR, Frances (David Belasco): Bklyn. 18-21, N.Y.C. 22-28.
TAILOR Made Man (Cohan and Harris): Boston, March 12—
indef.
TAYLOR Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—
indef.
15TH CHAIR (Wm. Harris): N.Y.C. Nov. 20—
indef.
TREASURE Island (Chas. Hopkins): Pittsburgh 16-21.
TURN, Sir Herbert Beerbaum: N.Y.C. 10—
indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—
indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—
indef.
TWIN Beds (A. S. Stern): Oshkosh, Wis. 18, Appleton 19, Fond-du-Lac 20, Sheboygan 21.
UNCLE Tom's Cabin (Wm. H. Kibbie): Guilford, Ont., Can. 18, London 19-21, Buffalo 22-28, Pittsburgh 30-May 30.
UPSTAIRS and DOWN (Oliver Morosco): N.Y.C. Sept. 25—
indef.
WANDERER The (Wm. Elliott, F. Hay Comstock and Morris Gest): N.Y.C. Feb. 1—
indef.
WARFIELD David (David Belasco): Washington 16-21, Buffalo 22-28, Elmira 30, Ithaca May 1, Utica 2, Schenectady 3.
WASHINGTON Square Players: N.Y.C. Aug. 30—
indef.
WILLOW Tree (Cohan and Harris): N.Y.C. March 6—
indef.
WOMAN Thou Gavest Me (Messrs. Shubert): Boston 11—
indef.
YELLOW Jacket (Mr. and Mrs. Coburn): Buffalo 16-21.
PERMANENT STOCK
AKRON, O.: Music Hall.
ANANDERSON, Ind.: Crystal.
BOSTON: Opely.
BRIDGEPORT Conn.: Lyric.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand.
BUTLER, Pa.: Majestic.
DENVER: Dedham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
FARGO, N. D.: Orpheum.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAMMOND, Ind.: Orpheum.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
KANSAS CITY: Grand Opera House.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: Play House.
NEWARK, N. J.: Orpheum.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hye-ron.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OKLAHOMA CITY: Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILA.: Knickerbocker.
PITTSBURGH: Empire.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Keith's.
READING, Pa.: Orpheum.
SACRAMENTO, Cal.: Grand.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Majestic.
SAN FRANCISCO: Wigwam.
SCRANTON, Pa.: Polite.
SEATTLE, Pa.: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerset.
SPOKANE, American.
ST. JOSEPH'S, Mo.: Tootle.

ST. LOUIS: Players.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Weitzing.
TAMPA, Fla.: Tampa.
TOLEDO: Palace.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Avenue.
WASHINGTON, D. C.: Poli's.
WHITE PLAINS, N. Y.: Palace.
WICHITA, Kan.: Empress.
WILKES-BARRE, Pa.: Neabitt.
WINNIPEG, Can.: Winnipeg.

TRAVELING STOCK

OLIVER, Otis (Harry J. Wallace): Lafayette, Ind. 25—
indef.
WRIGHT Theater Co.: Bayre, Mo. 16-18, Wyconda 19-21.

OPERA AND MUSIC

ABORN Grand Opera Co. (Milton and Sargent Aborn): Detroit May 5-9.
ALONE At Last (Messrs. Shubert): Rochester 20-21.
BLUE Paradise (Messrs. Shubert): Indianapolis 19.
BEAUTIFUL Unknown (Messrs. Shubert): Boston 7—
indef.
BLUE Paradise (Messrs. Shubert): Bklyn. 16-21, Balto. 22-28.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—
indef.
CANARY Cottage (Oliver Morosco): N.Y.C. Feb. 6—
indef.
CENTURY Girl (Chas. Dillingham and F. Ziegfeld): N.Y.C. Nov. 6—
indef.
EILEEN (Joe Weber): N.Y.C. March 19—
indef.
FLORA Bella (John Corti): Balto. 16-21.
HANS and FRITZ: Balto. 16-21.
HAVE a Heart (Henry W. Savage): Washington 16-21, Pittsburgh 22-28.
HELD Anna (Messrs. Shubert): Chgo. 9—
indef.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 9—
indef.
HITCHCOCK, Raymond (Chas. Dillingham): Chgo. April 1—
indef.
His Little Widows (G. M. Anderson and Lawrence Weber): Detroit 16-21.
MUTT and Jeff's Wedding: Montreal 16-21.
PASSING Show of 1917 (Messrs. Shubert): Pittsburgh 17-21.
KATZENJAMMER Kids (Gassolo-Gatts and Clifford): Pittsburgh 16-21, Cleveland 22-28, Detroit 29-May 5.
LOVE o' Mike (Elizabeth Marbury and Lee Shubert): N.Y.C. Jan. 15—
indef.
MISS SPRINGTIME (Klaw and Erlanger): Phila. 16—
indef.
Oh, Boy (F. Hay Comstock): N.Y.C. Feb. 26—
indef.
POM Pom (Henry W. Savage): Huntington, W. Va. 18, Bluefield 19, Lynchburg Va. 20, Roanoke 21, Knoxville, Tenn. 22, Chattanooga 24, Nashville 25, 26, Terre Haute, Ind. 27, 28, Decatur, Ill. 30.
PRETTY Baby: Chgo. 16-21.
PRINCESS, Pat (John Corti): Balto. 16-21.
ROBINSON Crusoe, Jr. (Messrs. Shubert): St. Louis 16-21.
SMART Set: Indianapolis 16-21.
SHOW of wonders (Messrs. Shubert): N.Y.C. Oct. 20—
indef.
SO Long Letty (Oliver Morosco): Phila. 9—
indef.
VERY Good Eddie (Marbury Comstock): Chgo. 19—
indef.
WILSON, Al H. (Sidney R. Ellis): Mankato, Minn. 18, Minneapolis 19-22, St. Paul 23-25, Albert Lea, 26 Decatur, Ia. 27, Dubuque 28, Cedar Rapids 29, Clinton 30, Decatur, Ill. May 2, 3.
WORLD of Pleasure (Messrs. Shubert): Akron, O. 18, Alliance 19, Sharon, Pa. 20, Erie 21.
YOU'RE in Love (Arthur Hammett): N.Y.C. Feb. 6—
indef.

MISCELLANEOUS

BARNUM and Bailey Circus: N.Y.C. March 30—April 21.
HAUERBECK-Wallace Circus: Chgo. 21-25.
THURSTON the Magician (Jay Klink): Toronto 16-21, London 22-25, Hamilton 26-28, Erie, Pa. 30-May 2.



LETTER LIST



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WOMEN

Barrett, Nell Mrs. Laura Biggar, Mrs. H. C. Blake, Edna L. Britton.
Castwell Corinne, Gerlie Carlyle.
Darlington, Rhoda, Lillian Dean, Mrs. Harry Dorrer.
Ellsworth, Zoila, Mabel Estelle.
Firth, Josephine, Eugene Fordie, Grace Clark Fox.
Josephine L. Fox, Mildred Gregory.
Harvey, Georgia, Jane Houston.
Johnstone, Florence.
Kearns, Elsie, Mrs. J. L. King, Louise Kyle.
Lord, Ruth.
Maitland, Gertrude, Anna Marie, Alblina Medita, Norma Mitchell, Eleanor Montell, Lucia Moore.
Nelson, Charlotte, Palmer, Clara.

Shafner, Lillian, Lillian Sterling.
Towler, Jeanne, Mrs. Vera Townsend.
Van Anker, Grace.
Washburn, Bijou, Adele Wilburn, Arline Wiseman.

MEN

Albertson, Arthur, Clifford Alexander, Louis Ancher, B. A. Aubrey.
Bernard Murray F. Albert E. Bergh, W. W. Blair, John T. Bowers, Hal Briggs, R. J. Brunner, James Bunnell, Neil Brunner, B. Byron.
Carleton, Henry, C. Charles Carter, Irving Cummings.
Delevant Edward F. Vincent J. Dennis, James Devlin, Henry Douglas John L. Drury.
Eddinger, Wallace, Robert Elliott.
Frank, J. Herbert.
Gallagher, Donald, Henry Earl

Gibbs, Corliss Giles, Joseph Gogrey, G. Gordon, Howell Hanna, William H. Howell.
Hansel, Hugh Carter Harvey, J. Wheatley Herbert, James A. Heenan, Hilary Hudson.
Johnson, Oscar V. Walter Jones, Charles F. Jordan.
Kane, Robert, Kellogg, The Bird Man, John Kent, Worth Kipner.
Lawrence, Robert, Sardin Lawrence.
McCarthy, W. J. Felix Martini, Thomas V. Morrison.
Hankins, Howard, Joseph B. Redman, D. F. Richards, Andrew Rolson, Dolph Ryan.
Salter, Harold E., Howard Schoppa, J. Irving Southard, Clarence Spear, Clifford Storck, Jack Squires, John F. Sullivan.
Van Beneselaer, Frederick Walker, Ed., William Webb, Zimmerman, Willie.



MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908.

APPARENTLY the Wheeler Investigating Committee regards its own recommendations with about as much seriousness as does Germany the treaties to which, at the opening of the war, the Chancellor of that empire referred as "scraps of paper."

Despite that, in its report, the committee appointed by the Legislature to probe the motion picture industry and ascertain if it should be taxed, averred that it would be inadvisable to levy a tax at this time, a bill has been prepared by the body imposing a stiff contribution from all branches of the film industry.

The first draft of the measure would have called for an outrageous tax, and at a hearing of the National Association it was pronounced unjust and unfair. Since then the proposed bill has been modified considerably, but even in its new form, it will be a drastic demand upon every man engaged in the motion picture business. There is every probability that the entire machinery of the National Association will be set in motion to prevent passage of the measure at Albany.

If this tax were to aid in the prosecution of the war with the Central Powers we do not believe a voice would be uplifted against it by the loyal citizens of the United States. But if it is to be used to pay salaries of boards to regulate the films, or for similar purposes, there is likely to be a decided objection.

The film industry, through the Advertisers' Association, is now busily engaged in collecting funds to aid the Government in the present crisis. This laudable effort is being encouraged and assisted in every possible way by the men in the industry. But to saddle them with a tax at a time when the demands are already too heavy and the business is not producing returns commensurate with the investment is, we should say, distinctly unfair. The measure should be fought to the last ditch by every possible fair means, and in the future, incidentally, motion picture men will know how to regard committees that profess a friendly interest and a desire to act with reason and discretion, while at the same time scheming to make the industry a target for taxation.

"Let every eye negotiate for itself and trust no agent."—Shakespeare.



W. S. HART, BUCK CONNORS, THOMAS H. INCE.
A Triangle Trio.

The trade publications were invited not long since to send their reviewers to witness a preshowing of a picture which shall be nameless, but which so offended all the laws of good taste and good sense that one is constrained to wonder if the exploiters of the film were acting upon sane judgment in placing it before the public.

The title was of the kind which induces immediate suspicion, but critics of the films have become used to seeing pictures with lurid names which are innocuous enough otherwise. This one, however, did not belie its title. It was suggestive, nauseating, indecent and disgusting. It made use of shallow pretexts to present a mass of putescent piffle.

In the name of common sense why will producers or distributors of screen material thus offend? Have they not been warned sufficiently to realize that such pictures, even if they do pass the censors, will do incalculable harm to the industry, give its enemies additional fuel with which to feed the fires of their opposition, and, beyond that, prove injurious to the public?

THE MIRROR declares unrestrained and ruthless war upon such offending films. If the ones exploiting this picture have ordinary intelligence they will withdraw it from the market and save the motion picture business another "black eye." If they are unscrupulous and seek only to attract money by their output, then they should be held up to scorn by every decent-minded person connected with the industry.

*"Good sense, which only is the gift of Heaven,
And though no science, fairly worth the seven."
—Pope.*

One of the commonest faults of the motion picture is lack of continuity, and it is not to be wondered at when it is considered that most films are made without regard to sequence, a scene here and a scene there, the actors oftentimes having scarcely any conception of the character of the picture as a whole until they see it on the screen. Why is it not possible to rehearse a picture in a studio, throughout, using simple props to suggest the various settings, etc., which can only be found in certain locations. This is done in stage productions, why not in pictures? It is not enough that the director has read the script and knows the story. Every member of the cast should know it—and be able to follow intelligently the progress of the drama or comedy, as the case may be.

Wherever possible, scenes should be taken in sequence also, but this, of course, must be regulated by weather and other conditions, and cannot always be done unless the limitation of time is removed—a thing that is being done more and more as the true importance of making pictures other than by a machine process is realized.

This would obviate much wastage, much cutting, much spoiled film. It would do away with many extraneous scenes, which constitute the offensive padding so frequently found in otherwise excellent pictures.

Doubtless this has already been considered by producers, but it seems that a little more effort in this direction would insure better pictures, with greater continuity, more closely knit stories, as well as more intelligent acting; a better conception by the players of the demands of the various roles.

"Fame sometimes hath created something out of nothing."—Thomas Fuller.

There is one point in independent marketing which must be taken into consideration: If care is not exercised to prevent it, there will be irresponsible producers who will turn out objectionable pictures

and market them on this basis, thereby rendering the censorship menace more of a problem than it is.

The producer of pictures for a reputable program will scarcely risk putting into circulation films which are liable to offend—even if he should be so constituted morally as to wish to do so. He knows that his exhibitors will immediately feel the effects of such poor judgment on his part, and governs himself accordingly. But the whilom producer of independent features is under no such restrictions, and in the search for alluring titles and photoplays which afford material for wide exploitation he may be carried away by the possibilities of a scenario which will prove inimical to the industry.

We do not mean to intimate that independent picture producers as a rule are likely to err in this direction. But the fact remains that a number of state right features recently advertised have—in name at least—indicated a desire to arouse interest by their doubtful character.

Only when the makers of films have learned the folly of attempting to make capital from salacious or suggestive pictures will the industry be freed from the danger. There are still exhibitors who will, in common parlance, "take a chance" with a



LOUISE HUFF.
In Paramount Pictures.

photoplay of risque type, and they will continue to buy pictures of this character so long as they are produced, and while this is so the industry will continue to face regulation by censorship bodies.

Education is essential; the newcomers in the business must be taught to refrain from making, selling or buying objectionable pictures. Those who will not accept such instruction must learn by bitter experience.

The independent marketing of pictures is here, and probably here to stay. Combinations of program and open market, such as that adopted recently by a prominent concern, will perhaps be a solution of the question. The distributing problem must go through a course of refining and reconstruction until an equitable plan is arrived at. Meantime, the wise heads in the industry must continue to exercise a surveillance over the daring, unscrupulous or uninstructed to prevent them from overstepping the bounds of good sense and decency.

ADAM HULL SHIRK.



SCENE FROM "WITHIN THE LAW."
(Vitaphone.)



A MOMENT IN A SERIAL.
"My Cry of Double Cross"—Pathe

HOW FRANCE RECEIVED NEWS OF DECLARATION

Mary Garden, Goldwyn Star, Cables from Paris—Looks Forward to Her Return

By MARY GARDEN

(Special Cable Dispatch to THE MIRROR)
PARIS (Special).—For a week I have been witnessing sights that I never believed could happen even in volatile France. I have been privileged to watch the French people's demonstration in behalf of the United States, their new ally in the war. I have heard "The Star-Spangled Banner" played on every conceivable occasion by musicians who know our national air and by many others who obviously did not know it; I have heard it hummed and sung and whistled to the accompaniment of applause and cheers.

" Dixie " challenges the Parisian ear almost as quickly as it does our good Yankees in America. This favorite air of the South is frantically applauded daily by French auditors who accept it as one of our national airs, rather than a musical contribution of one of the sections of our nation. "Swanee River" and Sousa's marches are other airs now immensely popular in Paris.

When the United States Senate, long past midnight, passed the war resolution at Washington, Paris thrilled instantly for

the radio brought the news in a few minutes and the French nation realized that her sister republic overseas had cast the die in behalf of human liberty.

Between the nights when I sing here at the Comique and the time that I must take for rest between performances, I still find time to give attention to the hospital and relief work with which I have identified myself since the war began.

In addition to the work attendant upon relief, my greatest pleasure is found in singing to the wounded soldiers—and there are still many wounded coming into the city of Paris.

I am looking forward to the day, only a few weeks hence, when I shall return to New York to make my screen appearance in "Thais" for the Goldwyn Pictures Corporation, my managers. Between my work in the pictures I expect to find time to give concerts and in other ways aid some of the relief work or home charities for the families of American soldiers. My services and all the talents I possess are at the disposal of the United States Government and its various agencies called into operation by entry into the war.

"WITHIN THE LAW" FOLLOWS STAGE DRAMA

Vitaphone Production in Eight Reels, Opening at Broadway April 29, Adheres Closely to Play

Greater Vitaphone's eight-part screen version of "Within the Law," the famous stage success, will have its premier performance at the Broadway Theater, New York City, on April 29, where it will remain for two weeks. The date for general release has not been fixed as yet.

In producing "Within the Law" every effort was made to follow as closely as possible Bayard Veiller's drama.

Great care was exercised in the selection of the cast for the production. Harry Morey and Alice Joyce are the co-stars and are supported by a company consisting of Adele De Garde, Anders Handolf, Walter McTrill, Eugene O'Rourke, Robert Gall-

lard, Billie Billings, Miss Bunce, Joe Donohue, Bernard Randall and Bernard Selig.

Harry T. Morey, the Greater Vitaphone star in the war preparedness picture, "Womanhood, the Glory of the Nation," has been borrowed by the Navy Department for a short time to stimulate enlisting in the sea branch of the service.

Mr. Morey started on his strenuous campaign tour last Monday when, accompanied by a regular recruiting officer, he toured the streets of New York, making twenty-minute speeches at many congested points, addressing crowds at twelve points during the day.

CONSTANCE TALMADGE HERE

Constance Talmadge, little sister of Norma Talmadge, and pleasantly remembered for her splendid work in "Intolerance," arrived in town last week accompanied by her mother. She had been under contract to David W. Griffith and appeared in many of the Griffith films until the dissolution of his company. Miss Talmadge has made no definite plans for the future.

RAINY DAY CLUB AND FILMS

The members of the Rainy Day Club of New York city are also interested in the subject of motion pictures. On Wednesday afternoon, April 4, more than two hundred members of this organization gathered at the Hotel Astor to listen to an address by Cranston Brenton, chairman of the National Board of Review of Motion Pictures, on the subject of "The Influence of Women on the Motion Pictures of the World."

"INTOLERANCE" GIVEN OVATION IN LONDON

Griffith Spectacle Received with Acclaim at Drury Lane

J. J. McCarthy, general manager of D. W. Griffith's attractions, received the following cable yesterday from London regarding the first performance of Mr. Griffith's great spectacle, "Intolerance," in Drury Lane Theater.

"Intolerance" reception greatest in Drury Lane history. Cheers and applause after first act lasted seven minutes. Everyone certain it is tremendous triumph. Splendid advance bookings and Sunday newspaper reviews praise it unanimously.

A subsequent cable from Business Manager Burlock, who represents the American company in London, says that Mr. Griffith was called before the curtain at the end of the presentation and given the greatest ovation ever tendered an American producer in England.

It will be recalled that Managing Director Arthur Collins of the Theater Royal Drury Lane was the first English manager to see the possibilities of the enlarged American cinema productions and presented "The Birth of a Nation" in his historic old playhouse over a year ago, where it scored a fine success and is still running in the provincial theaters of the United Kingdom. It looks as if Mr. Griffith has followed up the first English invasion with a greater success than his first endeavor. This is not strange because the subject details and the entire theme of "Intolerance" are universal and not so distinctly American as was "The Birth of a Nation." It was natural after the first venture in England that Mr. Griffith should have presented his second success in old Drury Lane, where he met with such emphatic early encouragement. As soon as possible other engagements for "Intolerance" will be booked in Paris, Rome and Petrograd.

WARNER PUTS UP STRONG FIGHT IN SELIG FEATURE

Hopes to Outdo "Scrap" in "The Spoilers," He Declares

H. B. Warner and W. Lawson Butt engage in a desperate hand-to-hand battle during the enactment of "The Danger Trail," a story of the Canadian Northwest, filmed by Selig. "The Danger Trail," written by James Oliver Curwood will be a K.E.S.E. release. "The Fight in 'The Spoilers' seems to have been the standard of all motion picture fights, and when I came to the company which was responsible for 'The Spoilers' and had an opportunity for a film battle, I resolved to go 'The Spoilers' one better," states Mr. Warner. Those who have seen preliminary showings of "The Danger Trail" say the fight is realistic in the extreme. Violet Heming, the latest star to join the Selig Company, and who will appear in "The Danger Trail," was born on the Isle of Man. She was in the support of George Arliss for two years, and created the title role in "Rebecca of Sunnybrook Farm."

Three big stock companies are now hard at work at the Selig studios, Chicago. Two are producing dramas and the other farce-comedy. Two large companies are at work in the Selig studios, Los Angeles. The Selig Company reports that business was never better.

George Fawcett achieved his most artistic stage triumph in "Caleb Conover." Now he is to transfer his success to the screen. The Selig Company is filming "Caleb Conover" and Colin Campbell is the director. The cast includes such players as Fritz Brunette, Thomas Santschi, Eugenie Besserer, Harry Lonsdale and Goldie Cowell.



Apeba, N. Y.

DOUGLAS FAIRBANKS.

"With me, health and good nature were natural," recently said Douglas Fairbanks, Artcraft star. "It was just as natural for me to develop the athletic side of me, as it is for water to run down a hill. I began as a boy to lay up treasures on earth—or somebody else did it for me, when they gave me a good constitution and a love of outdoor life. I sincerely admire nature. I enjoyed very much running up and down hills and through the woods. I was always running like a young animal—seldom walking. I gloried in my freedom. I would throw out my chest, and take in great lungfuls of fresh air. I couldn't have helped being athletic. I couldn't have helped being good natured. I got into the habit of grinning from sheer delight at being alive and strong."

At the Illinois Athletic Club, Chicago, Douglas Fairbanks was the honored guest at a luncheon given by Max Goldstein, manager in that city for Artcraft. More than twenty-five well-known journalists and others attended. Fairbanks delivered a spirited address and the affair was in every way successful.

NEW CONQUEST PICTURE

"The Little Chevalier" Will Be Produced by Edison

The motion picture rights to M. E. M. Davis's "The Little Chevalier," a stirring tale of Louisiana, laid in the days when that territory was a French colony, have been secured by Thomas A. Edison, Inc., for picturization for the Conquest Pictures program. Plans have been made to give this superb story an exceptionally fine production and Shirley Mason, a star who is ideally fitted to the part, will play the title role. While the story warrants a five-reel production, it will be made either in three or four reels, in order to have it conform to the requirements of the new program on which it will appear and it promises to be one of the most attractive subjects that will be seen among the early Conquest Pictures publications.

CHAPLIN IN VERSE LIBRE

In the *Poetry Journal* for March, Robert Alden Sanborn has a poem in verse-like form, entitled "Charles Chaplin." The first lines run:

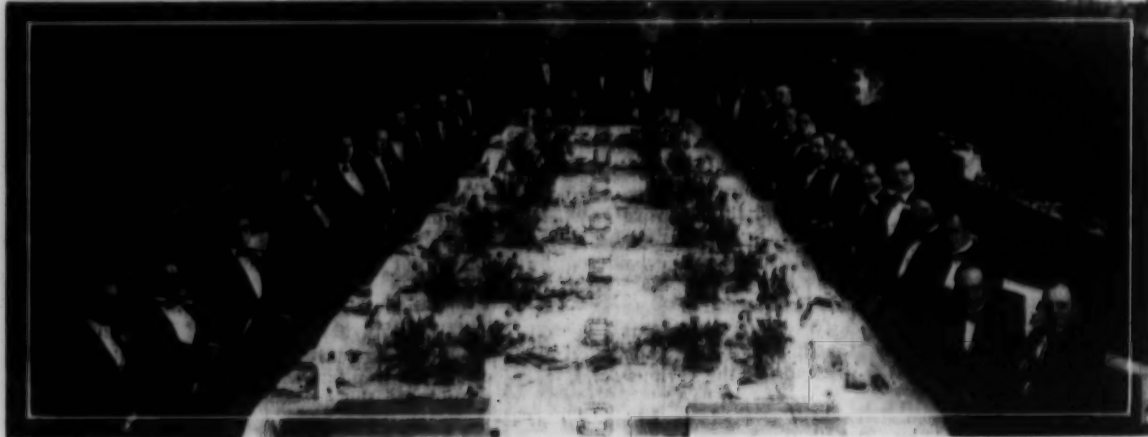
"I'm a buffoon, that's true,
I'm no artist.
Why should I be? etc."
There is room for doubt here; there will be many to say that Chaplin is an artist—decidedly so.
In any case, the verses are amusing and original and worth the reading.

ARBUCKLE BOOKING HEAVY

The most phenomenal display of confidence in the work and popularity of any organization in the motion picture industry and a motion picture star ever evidenced in the history of moving pictures has been that given the Paramount Pictures Corporation and Roscoe "Fatty" Arbuckle, by the exhibitors of the country during the past three weeks. In that, prior to any exhibitor even seeing a glimpse of the first Paramount Arbuckle comedy, "The Butcher Boy," which will be released to all exhibitors by Paramount on April 23, there were more than 2,000 contracts signed, of which number 150 will be first runs, and which numbers will be greatly increased before the picture is actually released.

NOT TO RELEASE SERIAL

It is announced by Pathe that the Pathe Exchange, Inc., will not release "The Twisted Thread," the serial which was made by Balboa. It is felt that such announcement should be made, owing to the fact that Pathe has been mentioned as the releasing company.



Hughes and Hotbrook.

THE MOTION PICTURE DIRECTORS' ASSOCIATION OF NEW YORK pledged its allegiance and offered its services to President Wilson at a dinner given at the Hotel Astor Tuesday evening, April 10, in honor of Adolph Zukor. Those present, reading left to right: J. Allen Boone, C. Jay Williams, Larry McGill, John E. Ince, Robert Leonard, Paul Scardon, M. Simpson, William Humphrey, Dell Henderson, J. Searle Dawley, J. Gordon Edwards, Adolph Zukor, Allan Dwan, Charles Giblyn, Sid Olcott, Joseph Kaufman, Joseph M. Smiley, Emile Chantard, Robert Vignola, Jack Adolfi, Perry Vlekroff, Edwin Carewe, Jack Harvey, Burton King, Harley Knoles, Travers Vale, Francis J. Grandon.

SERIOUS SIDE OF CITY'S NIGHT LIFE IN PICTURES

Will Be Presented by Essanay, Featuring Marguerite Clayton

The serious side of the big city's night life is to be filmed in photodramatic form by Essanay.

The production will bear the title, "The Night Workers." Marguerite Clayton, who has just finished the highly successful series, "Is Marriage Sacred?" is being featured. Jack Gardner is appearing as her leading man. The picture, which will have a screen time approximately of 1 hour, 15 minutes, will be released through the Kleine-Essanay-Selig service on May 21.

"The Night Workers," as the title implies, will portray the lives of people who work at night. The base of the plot is laid in a metropolitan morning newspaper office, and unfolds many interesting details in the making of a great public journal. It deals, however, with all kinds of night workers. J. Bradley Smolen, for years a newspaper man in New York and Chicago, is the author of the play. Its direction is under the eye of J. Charles Haydon.

MRS. CASTLE ENGAGED FOR NEW PATHE PICTURES

Will Star in Gold Roosters and Serial Films

Having established herself through "Patria" as a box-office magnet, Mrs. Vernon Castle has been engaged for a long term by Pathe to appear in Gold Rooster plays and also in serials. Mrs. Castle will start work shortly in her first Pathe feature under the direction of George Fitzmaurice.

"I consider the engagement of Mrs. Castle one of the most important steps we have taken," stated J. A. Berst, vice-president and general manager of Pathe Exchange. "This is in line with our new policy of engaging only the biggest stars with an established box-office value. 'Patria' has shown beyond the possibility of a doubt that Mrs. Castle belongs in the front ranks of the great stars of to-day."

ENDORSE TRIANGLE PLAN. Combination Booking Finds Favor with Showmen

Pursuant to Triangle's announcement of its new booking policy, giving exhibitors the opportunity to show open market attractions, under an optional arrangement, without canceling their program rights, endorsements of the innovation from exhibitors in all parts of the country have already shown that the system will solve some of the most serious problems now facing the industry.

One tangible evidence of the soundness of the new policy has already been shown in the statement by R. W. France, general manager of the Triangle Distributing Corporation, to the effect that Eugene H. Roth, proprietor of the Portola Theater of San Francisco and executive manager of the new California Theater now being constructed in that city at a cost of one million, seven hundred and fifty thousand dollars, has decided, after a careful survey of the entire market, to book the Triangle program for both houses.

Telegrams from W. W. Hodgkinson, president of the Triangle Distributing Corporation, who is now touring the west in the interest of the organization, and from branch managers in all sections of the United States, also make it plain that the new booking system will strengthen Triangle's position materially.

H. B. WARNER TO ENLIST

H. B. Warner is planning to enlist. Then after he has done his "bit" he is going to return to the Selig Polyscope Company to appear in a series of feature dramas, which may include "Brown of Harvard," "Bob Hampton of Placer," and others.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

EDGAR SELWYN

"Be on the Level!"

"Make Every Picture a Production."

"Appeal Directly to the Exhibitor."

"Avoid Machine-made Pictures."

These are some of the things in motion picture making for which Edgar Selwyn, in his capacity as a member of the Advisory Board of Goldwyn Pictures Corporation, may be said to stand.

Mr. Selwyn, though comparatively new in the film field, has behind him a long and successful record as a producer of stage dramas, in connection with his brother, Archibald Selwyn. So that he brings to the films a clear-cut, definite idea of what a play should be, artistically and dramatically. He has particular supervision of the matter which goes into the films made by the company, and he means that the results shall be pictures that are worth while—not pictures machine-made, clock-made, or produced without regard for every essential requirement.

A direct appeal to the exhibitor and through him, to the public, will be made. To this end, Goldwyn will handle its own exchanges and, first and foremost, Mr. Selwyn believes that by acting "on the level" with all concerned, highly successful results will be achieved. Modern business methods in selling will be introduced, but in the making of the pictures the artistic element will be pre-eminent.

For instance, every director of Goldwyn pictures has an artist, who works in conjunction with him—a real artist,

who shall be capable of supervising the composition of each and every scene. The author discusses his prospective play first with the advisory board and then goes to work with a knowledge that he is sure to see his picture on the screen and see it, not in mangled shape, but as nearly as possible in the form which has



WHITE, N. Y.

been finally passed upon by the board—before production is started. The director is given instructions to follow this script accurately, because when it goes to him, it is in shape for production.

No stock company for Goldwyn. A certain number of stars and then, for every production, a selected company of players of types to suit the roles.

In fact, the plan is to follow the methods which have proved most effective in stage production and this plan is agreed upon by Mr. Selwyn and his fellow-workers on the advisory board.

Above all, says Edgar Selwyn, in the parlance of the day, Goldwyn pictures will have "class." They will be correct in every detail, because they will be put together by those who know. There will be full co-operation between author, actor, artist, director and photographer. There will be no anachronisms, no faults in investiture or costuming to make the "judicious grieve."

In short, it is for the best that can be done in making motion pictures that Edgar Selwyn stands—and the public awaits with interest the results of the time, thought and money that is being put into the productions of Goldwyn.

TO ABOLISH DEPOSITS

Triangle Adopts Bond Plan to Relieve Exhibitors

To do away with the necessity of requiring advance deposits from exhibitors, Triangle is about to put into operation a new bonding system.

Says R. W. France, general manager: "Beginning April 30, and extending to all accounts as fast as the actual labor of rewriting the old contracts will permit, exhibitors may apply their deposits against

current service; and in lieu of deposit to secure this corporation against abuse of contracts, we have perfected arrangements with the Fidelity and Casualty Company of New York, whereby for a nominal sum it will underwrite the contract made by the exhibitor and become security for the correct performance of all his obligations under the contract. Under these circumstances the only remaining advantage of the deposit system would be the free financing of our proposition by the exhibitors, a service this corporation has never needed and does not want."

ELLIOTT DEXTER TO SUPPORT MARY PICKFORD

Plays Opposite Star in New Arcraft Release

In the Arcraft Pickford release for May 14, Elliott Dexter will appear in support of "Little Mary."

Mr. Dexter has appeared in many successes under the Famous Players, Lasky and Morosco-Pallas trade-marks. Born in Galveston, Texas, he won considerable fame as an actor in the "legit" and deserted the stage for the screen at the request of Cecil B. De Mille, under whose direction he has had big success as a screen actor. In Miss Pickford's new Arcraft subject, "A Romance of the Redwoods," he again plays under the supervision of Mr. De Mille, in what he considers his greatest part, that of a bad man of the West. Of dark complexion, tall and lithe build, he presents an ideal leading man for "Little Mary." Mr. Dexter is the husband of Marie Loro, opposite whom he has appeared in various well-known screen hits.

WAR WILL NOT INJURE FILM BUSINESS

Such Is Belief of F. L. Collins, of McClure Pictures

America's entrance into the war will in no way harm the motion picture industry and indications are that the business actually will be benefited by present conditions, according to Frederick L. Collins, president of McClure Pictures, who has just returned from an extended trip to the Pacific Coast.

"Manufacturers on the Coast are not planning to let up in the slightest degree because of the war," Mr. Collins said. "I find, upon my return to New York, that the same condition exists here. We are all proceeding just as if there had been no declaration of war."

"Motion picture producers will not expect to pay as large dividends as before, for, of course, we all must contribute a war tax and as long as this tax is a reasonable one, and the motion-picture industry is not singled out to bear unfair burdens, business conditions will remain prosperous."

BALBOA'S LATEST

New "Kiddie" Discovered for Productions of Company

Balboa has made another discovery. It is not an ocean this time, but a tiny bit of a girl—and her name is Gloria Joy. She is five years old, a beauty and some actress, and will very soon make her debut as leading lady in another series of "Little Mary Sunshine" plays under the direction of Henry King and under the supervision of the Horshelmer Brothers.

The first play starring Gloria Joy is by Dan Frederick Whitcomb, the now celebrated author of "Little Mary Sunshine," "Told at Twilight," "Shadows and Sunshine," "Sunshine and Gold," all Balboa productions.

The coming of Gloria Joy was opportune in that it synchronized with the departure from Balboa of Helen Marie Osborne, whose guardians had other plans for her, and now the kiddies and grown-ups who have laughed and cried over the "Little Mary Sunshine" stories will very soon have an opportunity to see this new baby wonder romping on the screen with their old friends, Pete the bear, Cactus the burro, Chubby the dog, Rufus the rabbit, Terry the turtle, and all the others.

E. J. Hayes has been appointed sales manager for the General Film Company in Buffalo, succeeding W. A. V. Mack, who recently resigned. Mr. Hayes is 32 years old and has filled many important positions with the General. He enjoys a large acquaintance with exhibitors in the territory over which he will have charge.



"THE MARIONETTES."
O. Henry Series—General Film.



SCENE FROM "NEGLECTED WIFE."
(Pathe Serial.)



MAE MARSH.



MARGUERITE MARSH.
In Goldwyn Pictures.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



EXHIBITORS AID U. S.

Chicago's Joans Attract Attention at Colonial

Army recruiting was at low ebb when Chicago's Joans of Arc buckled on their armor and swords and sallied forth to lead the young men to the ranks. That was April 8 and Chicago papers devoted columns of space to pictures and print of the news.

The four Chicago beauties, Helen Ketchum, Frances Burton, Elizabeth Walters and Gertrude Jacobs, dressed as Geraldine Farrar was attired in the filming of "Joan the Woman," pass out programs every day in the lobby of the Colonial Theater. Under special military escort provided by Capt. F. H. Kenney, U. S. A., they took stations in the crowded sections of the downtown district and urged men to join the colors. They were transported from point to point in a flag-bedecked motor and before the City Hall were mounted on chargers provided by the local police. Their striking appearance together with their energetic patriotic enterprise provided a thrill which will long be remembered in Chicago.

Following this recruiting, which was in the morning, soldiers and modern Joans attended the Farrar performance in a body.

In addition to the feminine beauty display in the Colonial lobby, Jones, Linick and Schaefer have set up in the center a duplicate of the statue of the Maid of Orleans by Henri Chapu in the Luxembourg Palace, Paris. This is heroic in size and hung with French flags and the Star-Spangled Banner. It is a never-failing source of interest to patrons.

THEATER TRANSFERS

PHILADELPHIA, Pa. (Special).—Stanley V. Mastbaum, managing director of the Stanley Company and one of the firm of Mastbaum Brothers and Fleisher, announced that all details had been completed and arrangements made for the transfer of the ownership of the Empress Theater at Manayunk and that this popular motion picture theater will hereafter be under the direction of the Stanley Company, of which Stanley V. Mastbaum, Messrs. Sablosky and McGuirk and Alexander R. Boyd, will be the new owners. The amount involved in the change of ownership is said to be \$200,000, the theater being located in the most valuable space in this popular territory. Its former owner and manager was Alfred Greenfield, who personally represented himself in the transfer.

One of the largest deals in real estate that has been announced in the West Philadelphia section of the city this year, and one which is one of vast importance to amusement lovers in all that big section of the district west of the Schuylkill River, was announced recently by Stanley V. Mastbaum, managing director of the Stanley Company. The transaction which was made by Mastbaum Brothers and Fleisher, involved the lease by Stanley V. Mastbaum in conjunction with Messrs. Sablosky and McGuirk and Alexander R. Boyd, of the Imperial Theater, which is located on Sixtieth Street below Walnut and has been operated as a motion picture theater by Alfred Greenfield. The building is located in one of the most desirable sections in West Philadelphia and real estate experts consider it a most valuable property.

Jules Raucourt is working in Mae Murray's Eastern picture, "Little Miss Grown-Up," at the Famous Players studio.

THE ADVANTAGE OF SHORT FEATURES

One Manager's Experience Proves That Four-Reelers, Approximately, Are Desirable, Together with a Diversified Program of Short Subjects

By HAROLD EDEL
Managing Director, Strand Theater, New York

From my own personal experience during twelve years' affiliation with the motion picture business in Cleveland, Buffalo, Canada and New York City, I will say that a diversified program is most preferable and absolutely essential.

With the exception of feature films like "The Birth of a Nation," "Joan the Woman," and others of equal magnitude, the feature picture cannot, with any degree of certainty, be relied upon for an evening's entertainment. Indeed, it occasionally occurs that the five-reel subject, the so-called "feature," has been the weakest part of the program. When such a condition arises the miscellaneous part of the program, made up of short and diversified subjects, combined with a superlative musical program, has proven to be our salvation.

In other words, I contend that where the feature does not come up to our expectations prior to its initial showing to the public, it is possible to still present a meritorious program, one that will prove satisfactory and profitable, by building up the weak end of the program with miscellaneous subjects and special musical features.

Long or Short?

The question of whether the long feature is more desirable than a short one has been argued pro and con. Personally, I am in favor of four or five-reel subjects providing they are sufficiently strong from beginning to end to hold the attention of your audiences. Unfortunately, however, many stories are prolonged into five or more reels that could be wonderfully done in three, but when padded with superfluous scenes, they make a miserable, undesirable and unsatisfying picture. I would much prefer presenting short subjects that have snap and punch in them any time, than a mediocre five-reel production.

I have frequently seen examples of poor stories made into moving picture scenarios for which, presumably, in order to make a production a strong box-office attraction, an actor or actress of great reputation was secured as a star. But with what results?

Exactly the same as is the case on the speaking stage. A great actor or actress does not necessarily insure or guarantee a



HAROLD EDEL
Managing Director Strand Theater, New York City.

good production, nor can an actor or actress, irrespective of histrionic abilities on the stage, save a poor play any more than they can save a poor scenario. The story is the thing.

The day of the short feature approximating 4,000 feet will, in my opinion, eventually come. I think that popular demand in this direction by the leading exhibitors throughout the country will have a great tendency toward making the producers concentrate their efforts in this direction. The advent of the short feature will prove of untold value to the exhibitor, and will arouse a much greater interest in the theater-going public, inasmuch as it affords the exhibitor an opportunity to present a far more diversified program than is possible under present circumstances where the feature runs for one hour or more.

Short Feature Best

The average running time of the performances, as given in the better class of picture houses to-day is approximately, two hours and where the feature runs from one hour to one hour and fifteen minutes, the exhibitor has only 45 minutes left in which to crowd in his topical review, comedy, travelogue, scenic or educational studies, vocal and instrumental soloists, and orchestral numbers. The difficulties encountered with the long features on a program, and the improvement a short feature bill would make in his entertainment, are obvious.

Short pictures of an educational nature, comedies, dramas and travelogues will hold the interest, but present a big picture with a weak and poorly constructed story on the screen, and the people will leave the theater before they have seen one-half of it. Of course, the five-reel features have their advantages and are in many instances absolutely necessary, particularly from the viewpoint of the producers, who have to have this amount of footage in order to properly present the stories. But I will venture to say that in many instances shorter footage would have sufficed and, in fact, added considerably to the merits of the production.

I have exhibited big features that have been veritable wonders, and have made great reputations, not only for the manufacturer, star and director, but also for the theater in which they have been exhibited. While this is true, the poor or mediocre five-reel production has done possibly more harm than the superior one has done good.

INCE FIRM AT WORK

Newly Organized Concern Begins Executive Activity

Ince Productions, Inc., the new organization headed by Ralph and John Ince, has begun active executive work in temporary offices at 1600 Broadway, where they will remain until their newly equipped headquarters in the Fulton Theater is ready for occupancy. A meeting of general interest to State rights and independent exchangers was held at the Broadway offices Wednesday, at which time Ralph Ince, president, outlined the policy of the organization, rendered full details as to the productions which will characterize their early efforts and the general plan of the company and what is to be expected of its distributing affiliations. The meeting was not in the nature of selling propaganda.



H. B. WARNER IN "GOD'S MAN."
(Frohman.)



SCENE FROM "THE BAR SINISTER."
(Edgar Lewis Productions.)



SCENE FROM "WARFARE OF THE FLESH"—EDWARD WARREN PRODUCTIONS.

CORRECTS FALSE RUMOR

The Christie Film Company, of Los Angeles, contradicts rumors to the effect that it is releasing comedies on Mutual program or that Al E. Christie is directing Billie Rhodes for Mutual Strand pictures. On the contrary, it is stated that Al E. Christie is directing, and will continue to direct, Christie Comedies for open market. The rumor arose from the fact that the Caulfield Photoplay Company is leasing part of the Christie plant for Billie Rhodes pictures, directed by Scott Sydney.

AIDS RECRUITING

The Hearst-Pathe News is aiding the Government by running patriotic titles designed to promote recruiting in both Army and Navy. As this News Weekly has probably fifteen times the circulation of the largest newspaper in the United States, the aid thus given the Government is of decided importance.

INFORMATION OF IMPORTANCE TO MOTION PICTURE

EXHIBITORS

Film Showmen Everywhere
Are Urged to Write THE
MIRROR Concerning Their
Problems. Suggestions Will
Be Welcomed

CARL LAEMMLE DISCUSSES "BEST SELLERS" IN FILMS



CARL LAEMMLE.

That the screen public's reception of a production is as impossible to foretell as that of a first night audience, and that the success of filmed "best sellers" and popular short stories is a striking example of the foregoing, is the opinion of Carl Laemmle, president of the Universal Film Manufacturing Company, who has recently returned from a visit to Universal City, where Meredith Nicholson's "Rosa-Ind of Redgate" and the "Red Saunders" stories are now being prepared for the screen, following the filming of a long line of successful novels and short stories of Universal.

"Of course, directing has a great, a very great deal to do with the success or non-success of even a filmed 'best seller,'" said Mr. Laemmle. "Then, too, plot, action,—which does not necessarily mean railroad wrecks,—the presence or absence of bountiful dialogue, the text of a script, the actual appeal of the story, must all be considered, not forgetting the vital importance of the title.

As to Titles

"Take for instance, Alice Hegen Rice's 'The Romance of Billy Goat Hill.' Everybody thought that popular story would make a very remarkable photoplay and in some respects it did. It did not come up, however, to expectations from the business standpoint and exhibitors had to do a very great deal to overcome the inadequacy of a title which, I think, hurt the box office receipts. Slap-stick comedy or something rather milk and watery was anticipated. At any rate, one of the 'best sellers' all over the country, did not 'get over' big, on the screen. 'Idle Wives,' on the other hand, from the volume of James Oppen-



NELL CRAIG.
(Essanay.)



GAIL KANE.
In a New Mutual.



MARGARET LIVINGSTON.
(Lasky.)

heim, proved a smashing success artistically and financially. To a great extent, of course, it owed its success to Lois Weber's inimitable direction, as ninety-nine per cent of Miss Weber's pictures 'get by' with nearly every type of audience, in every section of the country. But in this case, the title was a 'selling' title.

Important Points

"One reason we like to use well-known plays and volumes is because of the publicity they have already achieved and because of their adaptability to advertising, publicity, and poster mediums,—tremendous forces to consider. Too, we ardently desire to present to the public what it wants, and those articles already stamped by its approval.

"More and more are motion picture producers seeking copyrights of well-known books and short stories. One reason for this undoubtedly exists in the scarcity of real stories upon the market, another because of the success these volumes have already achieved. But, coming back to the original point, as one always must, there remains as a certainty, only the capriciousness of motion picture fans, as much of a gamble, as the reception of any drama or musical extravaganza ever staged."

CINCINNATI (Special).—"A Daughter of the Gods," the justly famous William Fox production, with Annette Kellermann in the title role opened for a brief run at the Lyric Sunday, April 1. I

GOLDWYN ADOPTS "OPEN BOOKING" SYSTEM

Policy Dictated by Exhibitors, Says
President

Goldwyn Pictures Corporation will offer all of its productions to American exhibitors on the "open booking" plan. This statement is issued by Samuel Goldfish, president of Goldwyn, who says: "For a second time in a fortnight the exhibitors themselves have dictated a Goldwyn policy. Our first adherence to exhibitor advice was in deciding to own and operate Goldwyn's own branches throughout the country.

"Now we decide in favor of open bookings because the exhibitors themselves prefer it. We feel that we have a correct understanding and appreciation of the exhibitors' resentment over being compelled to take many pictures they do not want for the sake of obtaining the few popular stars in a group that they can play at a profit.

"We now announce for the first time that we will release a minimum of twenty-six pictures a year."

CANNOT RESTRICT USAGE Patentees of Picture Machines May Not Dictate Materials Used

The Supreme Court has reversed its ruling in the "Dick" mimeograph case and has held, in dismissing an infringement suit of the Motion Picture Patents Company that patentees of machines cannot prescribe what other materials shall be used with their products. A contrary practice it was declared would be gravely injurious to the public interests which is more a favorite of the law than is the promotion of private fortunes. The decision permits use of competitor's films in any moving picture machines, removing a restriction said to be "a potential power of evil over an industry in the amusement life of the nation."

Patents of machines, the court declared, are limited to the mechanism itself, patentees may not restrict their use to any particular supplementary materials and the public may use any materials necessary to their operation.

NEW CORONADO THEATER

John D. Spreckels is building a new picture theater at Coronado, Cal., to cost \$60,000. It will be one of the best equipped houses on the Coast. A large pipe organ will be installed. It will be under the management of The Broadway Amusement Company.

It is rumored that the Jas. Glass Company, of El Paso, is coming to San Diego.

REVIEW BOARD OF WOMEN

KANSAS CITY, KAN. (Special).—Mrs. Miller, of Council Grove, Kansas, president of the Kansas Federation of Women's Clubs, has been appointed chairman of the State Board of Review, by the Governor, for a term of three years.

Carrie H. Simpson, of Paola, Kansas, is second member, and the only member of the Old Board to be retained; appointed for a term of two years.

Mrs. B. L. Short, of Kansas City, Kansas, is appointed third member for a term of one year; she has resided a great many years in Kansas City, Kansas; she is well known for her work in the Parents-Teachers Association, and her interest in child welfare.

All members are club women. Mrs. Miller, has a Statewide reputation in her Club work. Miss Simpson, is widely known as a judge of pictures. She is also intensely interested in the Juvenile programs, and the family evening shows.

Hallie Tucker, of Kansas City, Kansas, who was a strong candidate for a member of the Board, has been appointed Secretary of the Board.

The Executive Council furnishes rooms in the old City Hall, which is to be furnished (rent free) to the Board, by the City of Kansas City, Kansas, according to the new law.



VIOLET HEMING
(Selig.)

WADSWORTH HARRIS HOST

LOS ANGELES, CAL. (Special).—Wadsworth Harris, formerly of Shakespearean attainments, but now of filmland, entertained with a luncheon in honor of Mrs. William Wadsworth, a cousin, who has a prominent part in the musical comedy "Katinka," which appeared at the Mason. Several other members of the company were his guests for the day, when the Eastern folk were initiated into the mysteries of the picture world.

Mr. Harris, evidently by heredity, is much interested in the war situation, being a stepson of the late Gen. B. B. Murray of Civil War fame a nephew of Lieut. Herbert Wadsworth, a nephew of Capt. Thomas Harris and a cousin of the late Admiral George Dyer, U. S. N.

FIRST TRADE SHOW

of the initial Edward Warren Production—the State Right Feature that recommends itself not only through the substantiality of the subject matter and the exploitation ideas it inspires, but through the serious and sincere attempt to combine a money-making proposition with a public-spirited social service; the trade is invited to the

BROADWAY THEATRE, Broadway and 41st Street
THURSDAY MORNING—April 19th, 10:00 A. M.

where this attraction will be screened. It should be borne in mind that Sheldon Lewis, who starred in The Iron Claw; Walter Hampden, who starred in The Servant in the House; Charlotte Ives, now appearing in the Broadway hit, The Brat; Marie Shotwell, appearing in Enlighten Thy Daughter; Harry Benham, of the Million Dollar Mystery, and Theodore Priebe, for years the idol at the Castle Square Theatre, Boston, appear in

The Warfare Of The Flesh

a story based on the premise that no state of virtue is complete until it is won by a conflict with vice and temptation—that there is a little good in the worst of us and a little bad in the best of us.

State Right Buyers and Exhibitors may secure invitations by addressing H. Z. Levine, Business Manager.

EDWARD WARREN Productions.

1482 BROADWAY, N. Y. CITY

FEATURE FILMS OF THE WEEK IN REVIEW

"THE TIDES OF BARNEGAT"

Five-Part Drama, Adapted from the Novel by F. Hopkinson Smith. Produced by Lasky, Under the Direction of Marshall Neilan. Released by Paramount.

Jane Cagney Blanche Sweet
Dr. John Cavendish Elliott Dexter
Bart Holt Tom Forman
Lacy Cagney Norma Nichols
Arcade Little Billy Jacobs
Captain Holt Walter Rogers
Sydney Gray Harrison Ford
Martha Lillian Leighton

All the strength and sincerity of this human story of the Jersey coast has been caught in the screen version of "The Tides of Barnegat." This is due, not so much to the adaptation (which often digresses from the novel) as to the artistic work of the director and the delightful and touching character study done by Blanche Sweet. She is the best possible example of the true artist who is willing to sacrifice her personal appearance to give additional strength to a role instead of insisting that a heroine must be a "pretty girl" first and a human being (if possible) afterwards. Many screen stars would have made Jane Cagney a captivating ingenue with curls and ruffles; Blanche Sweet shows her as she undoubtedly was—a sensitive rather weary young school-teacher, too engrossed in her little sister's cheap prettiness to discover that she might be a beauty herself in becoming clothes. From the minute that we first see her in her prim, old-fashioned dress, sewing on finery for her sister, she appears as a real person—someone we might meet at any time—instead of an actress engaged in being "appealing" on the screen.

Most magazine readers are familiar with the story of the young school-teacher who assumes the role of mother to her sister's illegitimate child and who protects the girl's secret at the cost of her own reputation until an accident reveals the truth. The scenes between Jane and the little boy she is protecting were particularly well handled, and gave all the tragedy in the bewilderment of a child who vaguely begins to feel what "illegitimate" means. The cast was unusually well chosen and the setting provided much lovely symbolism in the views of the long tides which are as inevitable and relentless as human destiny. The advertising value in the name of this well-known novel may be used to the full by exhibitors, for all the readers capable of appreciating the story will be sure to feel that the screen version does it entire justice. A. G. S.

"A JEWEL IN PAWN"

Five-Part Drama, Featuring Ella Hall, with Walter Belasco and Antrim Short. Produced by Jack Conway from Marie Hayley's Scenario. Story by Constance Crawley and Arthur Maude. Photographed by E. Kull. Released by Bluebird April 16.

Nora Martin Ella Hall
Mrs. Martin Mrs. Ella Hall
Jimmy Antrim Short
Aaron Levovitch Walter Belasco
Bob Hendricks Jack Connolly
John Dale George Pearce
The Bully Marshall Mackaye

A quaintly diverting little story is that of "A Jewel in Pawn," which takes an added luster from the fact that the leading role is portrayed by Ella Hall, one of the best interpreters of child characters on the screen. The work of Walter Belasco as the old Hebrew pawnbroker is deserving of particular mention and Antrim Short does a good juvenile part in excellent form. The cast is satisfactory throughout and while the settings are mostly squalid, they are atmospheric. The Jewish wedding feast is whimsically reproduced. Ella Hall radiates cheer and turns the squalid pawnshop into a place of light. It is there she is brought by her mother and pawned for money to pay the latter's carfare to the home of her youth from which she has been estranged by her marriage. She dies and the child remains with Aaron, who has learned to love her as a daughter, even as Jimmy has come to love her in quite another way. The grandfather finds Nora and takes her away. But in the end she goes back and marries Jimmy and her wealthy grandparent is forced to accept the situation.

The picture is well directed and entertaining. Exhibitors should feature the name of Ella Hall in one of her character roles. A. H. S.

"HER GREATEST LOVE"

Five-Part Drama Founded on "Moths" by Ouida. Featuring Theda Bara. Produced by Fox Under the Direction of J. Gordon Edwards.

Vere Herbert Theda Bara
Lady Dolly Marie Curtis
Nurse Alice Gale
Maid Grace Sam
Prince Euro Walter Law
Lord Jura Glen White
Lucien Correse Harry Hilliard
Jeanne De Sonnas Callie Torres

In "Her Greatest Love," the leopard changes its spots, and our most lurid screen vampire appears first as an innocent young girl and then as an angelic and much abused wife. It is as if Theda Bara had decided that the fatalities in her last play

weighed on her conscience, and that she would atone for them in a scenario which made her more sinned against than sinning. The story is adapted, in a somewhat haphazard fashion, from "Moths," by Ouida, and most of us will recall the hectic story of the young girl forced by a mercenary mother into a marriage with a dissolute Russian Prince, although she has given her heart to a fascinating and noble tenor. When her first love reasserts itself and she ventures to protest against her husband's brutal behavior, she is banished to an isolated castle in an arbitrary manner which would never be permitted in the Russia of today. Here her lover, husband and a neutral "best friend" meet in a stormy scene in which the hero permits the friend to fight his battles for him in most unheroic fashion, and comes forward to claim his bride only after the two duellists have been comfortably killed off.

Theda Bara evidently takes pleasure in showing how saintly she can look if the occasion demands, for she played the part of the schoolgirl and the noble wife with most convincing sincerity. The snowy landscape of Russia and the rich, but gloomy, interiors of the castles were well reproduced.

Exhibitors in advertising this play should emphasize the fact that Theda Bara can be as interesting and alluring as the victim of another's crimes as she is when she wantonly causes all the trouble herself. A. G. S.

"SLEEPING FIRES"

Five-Part Drama by George Middleton, Featuring Pauline Frederick. Produced by Famous Players, Under the Direction of Hugh Ford. Released by Paramount.

Zelma Bryce Pauline Frederick
Edward Bryce John Salapols
The Little Fellow Maury Stewart
David Gray Thomas Meighan
Helen King Helen Dahl
Joe Giles Joseph Smiley

In "Sleeping Fires" Pauline Frederick plays the part of a wronged wife and a broken-hearted mother in marked contrast to the role of the fascinating "other woman," which is usually characteristic of her work in these domestic tangles. Possibly Miss Frederick finds it a relaxation to be sinned against after all the picturesque sinning in her past feature films. At least she contrives to look very charming through all her trials, although, in the first part of the play it was difficult to believe that she was really a crushed and browbeaten wife since it is impossible to think of Pauline Frederick as a crushed and browbeaten anything. Later, when she begins her fight for her child, the "hidden fires" spring to life and she plays the role with her usual temperamental fervor.

The story deals in a somewhat vague and inconsistent way with divorce. Although the wife has every possible cause for divorcing her husband, marrying the man who loves her and getting her child on lawful and honorable terms, she nevertheless refuses to get a divorce because of "religious scruples." These scruples do not prevent her from kidnapping the child, meeting her admirer surreptitiously and flourishing a pistol about in her former home whereby her worthless husband is accidentally and quite properly shot. A trial scene follows in which the accused woman is acquitted through the testimony of an impressionable detective and restored to her child and the noble lawyer who has loved her (platonically) from the first.

John Salapols made a crafty and hard-hearted husband and Thomas Meighan was a well meaning if somewhat tactless lover. The New York setting adequately suggested the atmosphere of shallow wealth.

"Sleeping Fires" was the main feature at the Strand Theater for the week of April 15. A. G. S.

"THE EASIEST WAY"

Five-Part Drama Adapted from the Play by Eugene Walter, Featuring Clara Kimball Young. Produced by Selznick, Under the Direction of Albert Capellani.

Laura Murdoch Clara Kimball Young
Elle St. Clair Joseph Kilgour
Willard Brockton Louis Bates
John Madison Rockliffe Fellowes
Annie Cleo Desmond
Jim Weston George Stevens
Burgess Frank Kingston
Nelle De Vere Mae Hopkins
Jerry Walter McEwan

Undeniably it is the direction of Albert Capellani and the acting of the cast, principally Joseph Kilgour and Rockliffe Fellowes, that makes a screen success of the adapted play originally written by Eugene Walter. It will be noticed that no mention is made of the story as a contributor to the thorough interest of the film. The reason for this is that irrespective of the success of the play and its consequent wide advertisement, it is of small matter, when compared to the worth of the other essentials in the production of the feature. This, of course, will not tend to divert the attention of the spectator, but the fact is here stated because all those who do know the theme will realize that it is distinctly disagreeable, so much so that some cities would not allow the acted version to be given in the theaters.

However, so much good taste is exerted



"DARKEST RUSSIA"

Brady-World.

in the screen version that the points that might have offended in the presentation of the play seem to be almost entirely absent. The producers have adhered to the main essentials of the story, but they have interpolated, and creditably, the material that is needed in a picture adaptation.

The outstanding feature of the wholly capable direction is the fine attention paid to detail. Mr. Capellani has handled the story of the young actress who chooses to live with the rich broker when she is unable to secure employment in such a way that all the scenes are of intrinsic value. He does not, however, make the reason for the girl's capitulation forceful enough. It makes her seem irresponsible instead of in abject need.

Joseph Kilgour, who played the part in the stage version, is excellent as the wealthy broker. The role of the young reporter who turns prospector when he falls in love with Laura Murdoch, is pleasingly played by Rockliffe Fellowes. Miss Young does not seem to have grasped all the possibilities of her part. In her lighter moments she is fine, but when she is called upon to register conflicting emotion she has little force.

The success of the acted version of "The Easiest Way" and the countrywide advertising that was the result will undoubtedly serve as a drawing card for any motion picture house. Miss Young, as everyone knows, is a fine box-office magnet.

The picture was at the Rialto last week. F. T.

"DARKEST RUSSIA"

Five-Reel Melodrama Adapted from the Play Featuring Alice Brady. Produced by Peerless Under the Direction of Traversa Vale and Released by World Apr. 23.

Ilda Barosky Alice Brady
Alexis Nasimoff John Bowers
Constantine Karischeff J. Herbert Frank
Ivan Barosky Norbert Wicki
Barosky Boris Korin
Count Paul Nasimoff Jack Drummer
Nicholas Herbert Barrington
Katherine Karischeff Kate Lester
Olga Lillian Cook
Grand Duke Frank De Vernon

The Peerless production of "Darkest Russia" brings to the screen a melodrama that was popular when the word screen meant only an article of household furniture with which to hide something. The transit from the stage to the screen (the more popular one) is marked by one outstanding feature; that the film version will be well liked in the cheaper houses.

An odd coincidence in releasing the picture at this time is that the conditions that govern the plot can be spoken of in the past tense. Those who will hark back some fifteen years or so will recall that the story hinges upon the domination of the Russian nobility over their families and subjects. But the activities of the last month, and since the picture was produced, have changed all this, making the autocratic rule shown in "Darkest Russia" an example of what the Russian people formerly endured.

The heroine of "Darkest Russia" is a young violinist, Ilda, who turned Nihilist shortly after childhood. She loves and is beloved by Count Paul, a nobleman for whom his family has arranged another marriage in his own class. Interwoven with this is a parallel story of the love of Ilda's radical brother for a young noblewoman, who is the chosen fiancée of Count Paul.

Traversa Vale's direction of the scenario shows that he has a good idea of what is needed in a melodrama. Some of the members of the cast have not grasped all the possibilities of their roles, but the majority, including the star, Alice Brady, are adequate. Miss Brady's usual fascination enhances the picture.

"Darkest Russia" can safely be booked in the cheaper class of houses and it will undoubtedly meet with approval. F. T.

"SUNSHINE AND GOLD"

Five-Part Comedy Featuring Marie Osborne. Produced by Balboa Under the Direction of Henry King. Released by Pathe.

Little Mary Baby Marie Osborne
The Chauffeur Henry King
James Andrews Daniel Giffether
Dr. Andrews (his son) Neil Hardin

"Sunshine and Gold" is a Baby Osborne comedy whose more serious moments suggest "Silas Marner." It shows this resourceful child not at all depressed by being kidnapped and lost in the woods, but using the opportunity to win the heart of an old miser, who later is discovered to be her own grandfather. She eludes a band of gipsies, braves the terrors of the night and cajoles the old man back to civilization with a vigor and winsomeness that is characteristic of this most natural and winning child actress. The kidnapping episode is preceded by a child's birthday party, where a performance of the child's classic "Cinderella" is given entirely by the little guests with the young hostess in the title role. She assumes the part with the gravity and thoroughness of a grown-up star, later presiding with equal dignity at the head of a huge dinner party, where she gleefully cuts the cake with four candles.

As usual, Baby Osborne dominates the scenes in these plays which are written entirely around her personality. Excellent work, however, was done by Daniel Giffether as the old miser, and the minor characters and settings were satisfactory. The "kid's party" was acted by a crowd of refreshingly natural children.

Although this "Little Sunshine" picture is more juvenile than others of its type, it still has its appeal for grownups as well as children, who find the work of little Marie Osborne far more spontaneously artistic than that of many actors who are years and years older. A. G. S.

"SALLY IN A HURRY"

Five-Part Comedy-Drama by A. Van Buren Powell, Directed by Wilfrid North, Featuring Lillian Walker and Produced by Vitaphone for Release by V. L. S. E., April 16.

Sally Lillian Walker
Walter Don Cameron
Bill Thomas Mills
Peter William Shea
Aunt Mary Mrs. West
Clara Eulalie Jensen

Dimpled and dainty Lillian Walker, by her winsome personality, makes of this rather improbable—almost farcical—picture fairly pleasing entertainment. Don Cameron in the role of an English heir to a baronetcy is almost too stoical. Eulalie Jensen and Thomas Mills do what they can with their roles. The picture is amusing but unconvincing, and should be labeled comedy and advertised as such by exhibitors, who, with the use of Lillian Walker's popular appeal, should have no difficulty in attracting patrons to witness the picture.

The story concerns a girl, Sally, who labors in a cheap restaurant where she meets Walter, from England, and "falls" for his grace of manner and culture. She has mistaken him for his brother, the real "lord," whose picture is printed in a paper. Walter is in the grip of a confidence man who is Sally's sweetheart. To save him, she breaks with Bill and later rescues her ideal from the toils of a siren, recovers pearls stolen by the latter and wins Walter when brother conveniently dies and leaves him the title and estates.

The picture is slow in getting started and the glibility of Walter is ludicrous, but the action is pleasing and mildly exciting. A. H. S.

"THE LONESOME CHAP"

Five-Part Drama, by Emma R. Williams, Featuring House Peters and Louise Huff. Scenario by Harvey Gates. Produced by Pallas for Release by Paramount.

Renee D'Armand Louise Huff
Stuart Kirkwood House Peters
"Doc" Nelson John Burton
George Rothwell Eugene Pallette
George Rothwell, Jr. J. Parks Jones
Victor D'Armand Honor Buxi
Peggy Carter Betty Jonson

A consistent little story is that embodied in "The Lonesome Chap," which brings House Peters and Louise Huff into the foreground as co-stars for the first time. Not only is the story well constructed and appealing, but the characters have been most ably portrayed by the company, all of the members being suitably cast. Naturally the bulk of the work falls to the stars, and they have left nothing to be desired in their portrayals of the roles of the sturdy, morose and somewhat slow-witted but thoroughly likeable mine owner, Kirkwood, and the dainty, demure and wholly delightful Renee.

The settings afford some remarkably fine exteriors of California scenery in the high Sierras. There are some fine mine interiors as well. A thrilling fall from a cliff is well simulated.

The desertion of Kirkwood by his affianced on the eve of their wedding, and her subsequent death with the man to whom she has given her love, and who is already married and has a son grown, leaves the

mine owner a lonely and forlorn figure. At the same time he promises to care for and rear the daughter of a man who has sacrificed his life in a mine cave-in to save his co-workers. Hence is sent to a boarding-school and returns after three years to unwittingly twine herself about the heart of her guardian, who believes himself too old and too rugged to appeal to her. By an odd combination of circumstances, the son of the man who stole from Kirkwood the woman he was to wed, falls in love with Renee and the guardian, in a true spirit of manly forgiveness, refuses to stand in the way. But Renee learns that her guardian really loves her and turns from her youthful admirer to the man she has learned to care for, but of whom she has always been a little afraid.

Exhibitors should emphasize the fact that this is the first co-starring vehicle of House Peters and Louise Huff, both of whom are favorites. Also the beautiful scenic effects and the charm of the story may be dwelt upon. It is a picture to please any audience.

A. H. S.

"CHEERFUL GIVERS"

Five-Part Comedy, by Mary H. O'Connor. Featuring Bessie Love. Produced by Triangle-Fine-Arts, Under the Direction of Paul Powell.

Judy Bessie Love
Horace Gray Kenneth Harlan
Mrs. Harriet Gray, his mother, Josephine Crowell
Rev. John Deady, Judy's father, Spottiswoode Aitken
Lizzie Vance Bessie Buskirk
Abigail Deady Pauline Starke
Estella Winifred Westover
Mrs. Parker Loyola O'Connor
Bob, factotum of orphanage, William H. Brown

Undoubtedly "the Lord loveth a cheerful giver" and so will the audience that sees this genial role delightfully interpreted by Bessie Love. There are also the Fine-Arts Kiddies who have a very important and entirely logical part in the play instead of being dragged in for incidental comedy. By way of contrast to the cheerful givers, we have the penurious woman financier who has not lost the habit of being penny wise although she already amassed her millions. The combination makes a quaint and charming little study in human foibles which makes up in character work what it lacks in action.

The story is all about a little parson's daughter, named Deborah, who manages to spread her father's meager funds over the demands of the family. When the hard-hearted woman financier forecloses the mortgage on the orphanage, the minister's family is increased by five orphans of assorted sizes which makes it necessary for Debby to find additional funds to support them. Disguised as a boy, she takes a position in the home of the stingy old woman but her disguise deceives no one and she remains as the little peace-maker who softens the heart of the old skinflint, prevents a robbery and brings sunshine into the life of the somber household.

Bessie Love gets every possible shade of significance out of this delightful role which would have been utterly meaningless in the hands of a less subtle actress. Josephine Crowell gives a tinge of pathos to the character of the stingy old woman who vaguely longs to be generous if only she knew how. The orphans are adorable and behave like real, flesh and blood orphans instead of stage children. As usual, the setting and details of direction are perfect.

The combination of Bessie Love and the kiddies is a touching picture of human interest and cannot fail to appeal to the patrons of the better class theaters.

A. G. S.

"THE DESERT MAN"

Five-Part Drama, Featuring William Hart. Written by Martin Brown and Supervised by Thomas H. Ince. Produced by Triangle-Ince-Kay-Bee, Under the Direction of William Hart.

Jim Alton William S. Hart
Jennie Margery Wilson
Joey Buster Irving
Razor Joe Henry Belmar
Tacoma Jake Milton Ross
Dr. Howard Jack Livingston
Old Burns Walt Whitman
Katy Josephine Headley

"The Desert Man" is a characteristic Hart drama with all the romance and thrills that this sage-brush actor can put into a delapidated mining town on the edge of the desert. The hero first appears as a roving cowboy whose home is the desert and who avoids all possible contact with civilization. The discovery of a dying woman on the desert and the appeal of her motherless little boy, gives him a new sense of responsibility toward his kind—an impulse which is fanned into flame by his sudden attachment for a lovely and unprotected girl living in the crude settlement. How the desert man nobly gives her up to his rival only to claim her again in a thrilling dance hall rescue is told in five reels of picturesque desert drama.

William Hart is entirely in his element as the desert man and shows the awakening of human interest in the heart of the solitary rover with restrained and sympathetic art. Margery Wilson has an appealing if somewhat slight role as the young girl who is protected by the desert man and the various types of desert life are artistically represented. The action involves several exhibitions of reckless riding, including a rescue from the brink of a precipice through a lasso thrown just in time.

Exhibitors have long been familiar with the drawing power of these western romances which need only William Hart's personality to make them universally popular.

A. G. S.

Every Week

though distinctly different in star and story,

Paramount Pictures

are consistently of highest quality. They

are the best pictures released that week



Week of
April 9th

Kathlyn Williams and Theodore Roberts are for the first time appearing together, and will prove unusually strong "box office" value. "The Cost of Hatred" is a powerful, virile story by Beulah Marie Dix, the famous novelist and playwright, who has been studying the photoplay for several months at the Lasky studio, in accordance with the Paramount policy of carefully selected screen stories.



Another Lasky masterpiece is Blanche Sweet in a fine story which will compare favorably with "The Warrens of Virginia." "The Tides of Barnegat" is an appealing dramatic story of a New Jersey seaport town. F. Hopkinson Smith, the author, has contributed to the screen one of the best stories of a generation and the thousands who have read his books will be attracted by his name alone.

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE 31 FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Dir. Gen.

IT IS TRUE

Eight days after our refusal to accept the first episode of "The Twisted Thread", as the same did not meet Pathé's requirements, the Balboa Amusement Company cancelled their contract with us for that serial.

PATHÉ EXCHANGE, Inc.
NEW YORK

"TURN ABOUT'S FAIR PLAY"

When Margaret Illington's first picture, the Lasky-Paramount production "Sacrifice," is released on May 3, Charles Kenyon, the well-known playwright and author who wrote the scenario especially for Miss Illington, will begin work upon an adaptation of the story for future production upon the stage. This will be the second time that a Lasky production has served as the basis for a play. Hector Turnbull's "The Cheat," in which Fannie Ward and Sessue Hayakawa scored such a tremendous success, is now in the course of adaptation as a play; furthermore the operatic rights of "The Cheat" have been secured by Camille Ullinger, the well-known French composer, who is now at work upon an operatic adaptation of the photoplay.

CHAPLIN ON THE DIAMOND

Charlie Chaplin can't play baseball. He admits it most candidly, but he is perfectly willing to try for the benefit of the Red Cross. It's a safe bet that he will draw a bigger crowd than Ty Cobb. Chaplin is to be captain and pitcher of the "Comics" in a match with the "Tragics" from California studios on a Los Angeles diamond. The proceeds go to the American Red Cross.

A MUTUAL CORRECTION

In a statement issued last week, it was erroneously stated that the second American-Mutual release featuring Gail Kane would be a screen adaptation of "With Edged Tools," a novel by H. S. Merriman. The error arose in a misconstruction of studio information. Miss Kane's second American-Mutual picture is entitled "Edged Tools" and is from an entirely different story by Forrest Halsey.

MACDONALD CO-STARRING

Wallace MacDonald, who has been supporting juvenile at Famous Players studio, is co-starring in an O. Henry story for Vitagraph, entitled "Vanity and Some Sables." Mr. MacDonald is a talented screen actor from whom fine things are expected, judging from his previous excellent work.

OPERATORS ELECT

The Moving Picture Operators' Union of Milwaukee, at their annual election, elected the following officers: George Harris, president; Frank DeLorenzo, vice-president; Elmer A. Klase, recording secretary; Chas. Trampe, treasurer, as well as a board of examiners headed by P. S. Doherty.

SERIALS AND SHORT REELS

"MYSTERY OF THE DOUBLE CROSS"

Episode 7—"Into Thin Air"

Serial Drama Released by Pathe. Featuring Molly King.

Philippe Brewster Molly King
Peter Hale Leon Barry
Bridget Bentley Ralph Stuart
Dick Annesley Gladden James
The Masked Stranger ? ? ? ?

Bentley, the suave but nefarious villain overheard a conversation in which the father of his fiancée decides to investigate his reputation. Shortly afterward, the dead body of the father is found in the room where the conversation took place, and when the horrified family leave to call the police they return and find the body gone. Bentley and a young reporter follow Philippe to a huge castle on the Hudson, where she insists her father's body is confined. A note from the masked stranger warns them that to enter one of the two doors means death, but the intrepid reporter makes his way into the inner hall where he finds only empty suits of armor. Bentley, in spite of his cowardice, is induced to investigate, and at his appearance the armor begins to move, but this incident is attributed to his imagination by the scornful reporter. As the party make their way back to the city, the Masked Stranger appears and reveals himself to the reporter, but leaves his identity still a mystery.

"BIRTH"

"Birth" is a screen presentation of what every woman should know about the care of a child from the moment it is born until its fifth or sixth birthday. It is not a photoplay and makes no pretense at a plot although the scenes are presented in the form of a letter which a nurse is writing to her mother, describing in great detail the care of the infants in her hospital. These details involve the proper methods of bathing, dressing and nursing the baby under the most approved sanitary conditions with some emphasis placed on education and moral training as the child grows older. The scenes are accompanied by explanatory subtitles which describe the illustrations in simple but illuminating terms.

This educational film is shown at the Eltinge Theater in New York to an audience composed solely of women. Although the pictures would hardly hold the attention of anyone who was not directly interested in the hygiene of infancy, it will have a very real appeal to the large number of women who are, and should be encouraged as a part of the excellent and praise-worthy campaign for better babies. A. G. S.

"THE BUTCHER BOY"

Two-Reel Comedy Featuring Roscoe Arbuckle. Produced by Paramount Pictures Corporation, for Release April 23.

The Butcher Boy Roscoe Arbuckle
The Clerk Al St. John
The Cashier Josephine Stevens
The Village Post Buster Keaton
The Proprietor Arthur Earle
Principal of Seminary Arlene Nelson
"Lake" Fatty's Pal By Himself

The combination of "Fatty" and a butcher shop suggests all manner of slapstick possibilities which are hilariously realized in the first of the Paramount Arbuckle series. Fatty appears as a conscientious but clumsy butcher boy whose frantic attempts to please his customers lead him into deeper and deeper disaster. To complicate matters still further, he falls in love with the proprietor's daughter and his path of true love is strewn with hams, which have been hurled through the air and entangled with frankfurters. The scene ends in absolute chaos which completely wrecks the shop and leaves the sentimental butcher boy in tears amid the ruins.

The second reel is staged in a young ladies boarding-school, where the butcher boy arrived to visit his beloved, disguised as a coy but mammoth girl cousin. The spectacle of Fatty as a kittenish young thing in ruffled pinafore and short socks and his efforts to behave as a young lady boarder should, will undoubtedly delight the Arbuckle fans. There are the usual dormitory scenes with a bevy of pretty girls in pajamas and an exceedingly eager and active bull pup, who took his role very seriously. After escaping from the utterly demoralized seminary, Fatty and his sweetheart are blissfully married with the bridegroom still in his little girl's costume.

The producers of this new Arbuckle series have undoubtedly a keen sense of the type of situations that are suited to his lumbering absurdities. As for Arbuckle himself, exhibitors have discovered long ago that he is the best-known proof of the fact that everybody loves a fat comedian. A. G. S.

SOME GOLDWYN PEOPLE

Goldwyn's latest technical acquisition is Philip E. Rosen, one of the best-known camera men in the motion picture industry, who has left the Fox organization after three years of service to join this newer organization.

Jane Guthrie, one of the Goldwyn Pictures Corporation play and scenario readers, is much more than the sister of one of America's best-known woman novelists and essayists, for she is herself an author and essayist of distinction. Mrs. Guthrie literally took up her pen in self-defense.

ON LOCAL SCREENS

THE STRAND

A varied and interesting bill is being presented at the Strand Theater. The principal photo-dramatic feature is "Sleeping Fires," in which Pauline Frederick is the star. It is a combination of a thrilling "detective story" plot with a love theme that is romantic enough to suit the most exacting matinee girl.

A second film adaptation of the famous O. Henry story series is also shown. It is "Friends at San Romario." Another feature of exceptional interest is "A Spring Ideal," one of Paula Blackton's charming Country Life stories. There will also be some beautiful and interesting educational studies and the Strand Topical Review, which contains the latest news pictures from this country and abroad.

THE RIALTO

The spirit of childhood, with all its roaring good times and its real though transient sorrows, is personified by Baby Marie Osborne in "Told at Twilight," the feature picture this week at The Rialto. There is an unconscious charm about the performance of this five-year-old Pathe star, which sets her quite apart from the usual child actress and creates in her pictures an uncommon illusion of reality.

Charlie Chaplin in "The Cure" his latest bit of expert clowning was shown Monday afternoon and continues this week.

The pictures of the Salisbury expedition to the Spanish Main show Rex Beach and his fellow explorers capturing monster crocodiles in Colombia, besides views of ant-eaters and other strange Central American fauna. The always interesting topical digest complete the program by showing all the important events of these critical times.

AT OTHER HOUSES

LYRIC—"Honor System."
BROADWAY—"The Deemster."
PARK—"The Whip."
ELTINGE—"Birth."

TO REPUBLISH "QUO VADIS"

"Quo Vadis?" a film classic, which is credited with having blazed the way for the multiple reel feature in the United States, is to be revived on a gigantic scale by George Kleine, who first showed this film in this country.

The revival of this famous picture should not be regarded as an ordinary re-issue, Mr. Kleine states, but may be accepted as a new "Quo Vadis", inasmuch as the film will be re-edited, new titles provided, new scenes added, and the entire film story strengthened with a splendor that cannot help but enhance its value.

Pathé



Reason No. 5 why you should book

MYSTERY OF THE DOUBLE CROSS

The Star -
Mollie King

Winsome, talented, and beautiful "Kick In", her first Pathé picture, established her as a popular favorite. The Tremendous Advertising campaign on the "Mystery of the Double Cross" has made her a powerful box-office attraction.

Miss King does the best work of her career in this serial. Your audiences will come back for fifteen weeks to see her.

Produced by Astra
under the direction of Wm. Parke

WOULD HAVE STATE REGULATE FILMS

Wheeler Committee Bill Also Proposes a Series of License Fees
—Public Hearing

ALBANY, N. Y. (Special).—The Wheeler Motion Picture Investigating Committee has introduced a bill in the Legislature providing for the establishment of a state department to regulate and supervise all branches of the motion picture business, with a commissioner in charge. This official shall be appointed by the Governor, with the consent of the Senate, for a term of five years. His annual salary is fixed at \$7,000.

The commissioner may appoint a secretary, and such deputies, inspectors, and other assistants as may be needed, and fix their compensation within the amounts appropriated. Other provisions of the proposed bill are as follows: The principal office of the new department is to be located in Albany, with a branch in New York City, and at such other places as may be deemed necessary.

After September 1, 1917, all distributors, producers or exhibitors of motion pictures in this State must obtain a license. This does not require the obtaining of an operator's license for the operation of a miniature motion picture apparatus using only enclosed incandescent electric lamps and approved acetate of cellulose or slow-burning films and is of such construction that films ordinarily used on full sized commercial picture apparatus cannot be used. The producer's license is fixed at \$200 a year with a supplemental fee for each positive print for exhibition within the State, based upon the footage cost of the negative, according to the schedule set out in the bill. A distributor's license is to cost \$200 annually, with a supplemental fee for each positive print except a positive in respect of which a supplemental producer's fee is payable. An exhibitor's license is fixed at \$5 a year, if the place of exhibition has a seating capacity of 300 or less; \$10, if the place of exhibition has a seating capacity of more than 300 and not more than 600; \$25, for a

seating capacity of more than 600 and not more than 1,000; \$50, for a seating capacity of more than 1,000 and not more than 1,500; \$100, for a seating capacity of more than 1,500, but not more than 2,000; \$200, for a seating capacity of more than 2,000. An exhibitor shall also pay a supplemental license fee for every positive used by him, except a positive in respect of which a supplemental producer's or distributor's fee is payable. A fee of \$2 is fixed for an operator's license. The applicant for an operator's license must pass such examination as the commissioner shall require. A license may be revoked or suspended where pictures of an immoral, obscene, impure or indecent character are sold, leased or distributed for exhibition within the State. The commissioner may prohibit the exhibition of any improper motion picture, or one which tends to demoralize the young or is contrary to public welfare. Supplemental license fees, based upon the cost per foot of producing negative, run from one-quarter cent per foot where the cost is \$2 or less, to 4 1/4 cents per foot where the cost is more than \$10. The commissioner may adopt rules requiring standards for the qualifications of operators; requiring affidavits relating to the cost or production of negatives; requiring all apparatus used in projecting or exhibiting motion pictures in public places to be kept with proper care and condition and properly operated; and providing for the identification of motion pictures when exhibited. He must report annually to the Legislature on or before February 1. To Third Reading and Judiciary Committee.

A public hearing has been arranged to take place Thursday, April 19, before the Senate Judiciary Committee, on the bill introduced in the Legislature designed to tax the motion picture industry. A large delegation of prominent people engaged in the motion picture business will appear before the committee and vigorously oppose this proposed legislation.

GEO. W. HERRICK.

WIDE DEMAND FOR "POKES AND JABS"

Jaxon Receives Many Applications for Privilege of Handling Comedies It Is Releasing

An unusually large number of inquiries from exchange men in all sections of the country was the result of the recent announcement by the Jaxon Film Corporation, that its single-reel "Pokes and Jabs" comedies have been withdrawn from the General Film Company program, and would hereafter be distributed on the open market. According to an official of the Jaxon Company, practically every exchange of any consequence in the country has made ap-

plication to handle the popular comedies. As yet, no contracts for franchise rights have been closed. It is the intention of the Jaxon company to arrange for the distribution of its pictures throughout the entire country at the same time. Arrangements have already been completed, however, for representation in a large percentage of the territory, and it is expected that the company will be able to announce its exchanges for the whole country in a short time.

Proclamation to Exhibitors!

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Talk About Speeding!



**MAX
LINDER**

in

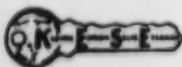
"Max in a Taxi"

has left other comedians miles behind. He has struck his real pace in his third American made comedy. "Max Comes Across" and "Max Wants a Divorce" brought gales of laughter, but this is a SCREAM.

DON'T MISS THIS ONE!



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The Thomas A. Edison Studios Offer

Two Big Stars in Two Big Pictures

Shirley Mason

supported by Pat O'Malley, Sally Crute, Richard Tucker and others

IN

"The Law of the North"

Marc McDermott

supported by Miriam Nesbitt, Robert Brower, Jessie Stevens, William Wadsworth and others

IN

"Builders of Castles"

Hailed as a Wonder Film by the critics

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Write or wire



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BESSIE BARRISCALE IN NEW TRIANGLE

Is Featured Once More in "The Snarl"—Other Announcements of Interest

It will be good news to the many admirers of Bessie Barriscale that she is to be featured on Triangle program May 6 in "The Snarl," a Kay Bee drama. Miss Barriscale returns to the program after several months' absence. "The Snarl" was written by Leona Hutton and Lambert Hillier and directed by Raymond B. West under the personal supervision of Thomas H. Ince. On the same release date, Elmo Lincoln and Carmel Myers will be featured in a Fine Arts comedy of dramatic action, known as "Might and the Man," written by P. M. Pearson and directed by Edward Dillon.

Winifred Allen, who will be co-featured with Jack Devereaux in "The Man Who Made Good," second Triangle picture to be completed at the new Yonkers studio, has aroused the interest of Allan Dwan by her clever work, and it is said that she will be retained for other roles in new pic-

tures under Dwan's personal supervision. The degree of absolute reality achieved in Triangle-Ince productions is to be witnessed in the Dutch village now being erected under the direction of Thomas H. Ince at his Culver City headquarters.

This unique community will furnish the scenes of a new play written by J. G. Hawks, in which Bessie Barriscale is to be starred. How much this village will cost, no one knows, but advance estimates were put at \$15,000.

"The Pinch Hitter," the new Triangle-Kay Bee production of baseball and college life in which Thomas H. Ince presents Charles Ray, was shown to a special audience of notables connected with the national pastime at Triangle headquarters last week. From beginning to end the story held the attention of the visitors, and especially during the scenes enacted on the diamond aroused vigorous applause.

ANN PENNINGTON RETURNS TO FILMS

Dainty "Follies" Star to Appear in Famous Players Productions Again—New Frederick Film

After a long stage tour, Ann Pennington, the dainty "Follies" star, will return to the screen via Famous Players.

The production upon which Miss Pennington will at once begin work is "The Boy Scout," a patriotic picture which was written especially for her. It will show the little screen star in an entirely different light upon the screen, and will at the same time strike a new note that is uppermost in the minds of all at this time.

In his desire to have absolute authenticity in staging the courtroom scenes in Pauline Frederick's next Paramount picture, "Her Better Self," director Robert Vignola has devoted a great deal of time to the

study of actual court procedure and of court conditions.

When Director Francis J. Grandon secured the service of Albert Roscoe as leading man for Marie Doro in her forthcoming Famous Players-Paramount picture, "Heart's Desire," he did so only with the object of obtaining the distinguished and very capable actor. The sudden developments of our international situation, which has involved us in the World War, has served to bring to light another interesting fact concerning Mr. Roscoe. He is, in fact, a former member of the 4th U. S. Cavalry and served with that organization in its Philippine campaign.

"BAR SINISTER" ATTRACTS WIDE INTEREST

Trade Showing of Edgar Lewis's New Production at Broadway—Is Drama of the South

Dealing with the absorbing subject of race prejudice, Edgar Lewis's new production, "The Bar Sinister," was given a special trade showing at the Broadway Theater, Forty-first Street and Broadway, on Wednesday, April 18, at 10 A. M.

Several unusual circumstances have caused those engaged in the manufacture and distribution of motion pictures to show a keen interest in the success of this latest Edgar Lewis offering. First of all, "The Bar Sinister" follows so closely the launching of "The Barrier" that the question, "Can he do it again?" is uppermost in the minds of those who considered that picture remarkable. Then the fact that "The Bar Sinister" follows out his much discussed contention that the success of special productions is not dependent upon a star, has attracted the attention of those in every angle of the business.

Also, "The Bar Sinister" is the first

production of a director, who, having a conviction, had the courage to back that conviction with his own capital and started his own production company with the sole idea of making artistic pictures with such a powerful appeal that the name of a prominent Broadway actor or actress would not be necessary to box-office success.

The story selected for the first Edgar Lewis production was written by Anthony P. Kelly and is a powerful heart interest drama laid in the South. Mr. Lewis cast his picture in New York, selecting many of the artists who worked with him in "The Barrier"; Mitchell Lewis, Hedda Nova, Victor Sutherland, Jules Cowles, W. A. Williams, W. J. Gross and Florence St. Leonard having prominent parts. He then took his complete company South and used the turn-of-mind of Thomasville, Ga., as the background for many of his most important scenes.

HAPPENINGS AT THE STUDIOS ON THE PACIFIC COAST

News of Interest Concerning Film Activities in California

By MABEL CONDON

LOS ANGELES, CAL. (Special).—The Williamson Brothers, via the Universal picture, "Twenty Thousand Leagues Under the Sea," gave to Los Angeles, on April 8, at the Majestic Theater, one of the most novel and interesting film entertainments the west coast city has seen. All the imagery and romance of Jules Verne's wonderful story, plus the marvel of the submarine scenes and photography, made possible by the invention of the Williamson Brothers, lend to the big Universal picture a charm that brings to the observer the realization—"Here is really something different."

President Albert E. Smith visited his Vitaphone Hollywood plant for the first time last week. Mr. Smith was greatly pleased with the plant, its site and the activity of the studio. After two days he returned to Santa Barbara, but will make another trip to Los Angeles before returning east. He is almost entirely recovered from the illness which has confined him for several weeks at the Hotel Potter in Santa Barbara.

S. S. Hutchinson has returned to the Chicago offices of his American Film plant, after several weeks in Santa Barbara and Los Angeles.

William V. Mong is directing the multiple-reel feature "Israel," being made at Monrovia. Judge Henry of Denver is the financial prince back of this picture. Mr. Mong ably handled 700 people one recent day in scenes of "Israel," and five make-up men were his assistants.

Three feature companies are at work at Isadore Bernstein's studios in Los Angeles. The American Company, at Santa Barbara, is to have a new director. His name is not yet ready for announcement. Training for the Home Guard is in

process at various of the west coast studios. At the Lasky plant every man in the studio, from C. B. DeMille down to the various eighteen-year-olds around the plant, rehearse an hour daily with arms. At the Signal Studios a like practice is making great progress, and up at the American plant likewise, where William Russell and James Kirkwood head military activities.

Bess Meredith, who returned to New York this week, will act as special writer for Allan Dwan in addition to opening an office for the handling of books, plays and scripts at 101 Park Avenue.

E. D. Horkheimer is in charge during the eastern absence of President H. M. Horkheimer.

The Balboa Company has organized a machine gun company, under the captaincy of Harry Harvey. S. B. Snyder will be Mr. Harvey's first lieutenant, and all the other men at the studio have fallen into line as volunteers.

The company featuring Viola Vale arrived at the studio in time, after a ten days' stay at Pine Crest, to view the first running of "The Lady of the Library," starring Miss Vale, and which picture is to be one of the forthcoming features on the General Film program.

Albert B. Ellis, late of the Morosco Studio, has joined the acting staff at the Balboa plant. Mr. Ellis has done some splendid work on the Paramount program.

Will M. Ritchey is author of the second of the "Little Mary Sunshine" pictures, which will star Gloria Joy.

One hundred scenes of "The Lady Sheriff," the five-reel feature in which Antonio Moreno, Mary Anderson and Otto Lederer work under the direction of William Wolbert, are being made at the mines in Randburg. Incidentally, the company will film a cattle stampede on the edge of the desert before their return to Hollywood.

William Duncan is completing the seventh episode of the thirty-reel serial in which he plays lead, with Carol Holloway opposite him.

Thomas H. Ince thinks nothing of sending a three-hundred-and-fifty-word wire, as evidenced by that which went from him to William Randolph Hearst in the interest of patriotism.

The TRUTH about "THE TWISTED THREAD"

By H. M. HORKHEIMER

*The Serial
Superlative*

PRODUCED BY

BALBOA

"The House of Serials"

POSTAL TELEGRAPH-CABLE COMPANY
NIGHT LETTERGRAM
THE POSTAL TELEGRAPH-CABLE COMPANY INCORPORATED TRANSMITS AND DELIVERS THIS NIGHT LETTERGRAM SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS PAGE.
CLARENCE D. WAGGAT, President
5:45 P. M. - 7:30 P. M. EXCHANGE 160
INDEPENDENT COMPETITIVE PROGRESSIVE

SEND the following NIGHT LETTERGRAM, subject to the terms on back hereof, which are hereby agreed to.

Long Beach, Cal. March 26, 1917.

Pathe Exchange, Inc.,
attention: J. A. Berst,
25 West 45th Street,
New York City, New York.

In accordance with my letter regarding Twisted Thread we hereby give you notice that we elect to cancel contract for Twisted Thread between yourselves and our company. I will be east shortly to discuss matter with you. Will appreciate it very much if you will see that we are paid immediately for Neglected Wife, as you can readily understand the terrific expense we have had on Twisted Thread. Many thanks.

H. M. HORKHEIMER,
President and General Manager
The Balboa Amusement Producing Company

**WESTERN UNION
TELEGRAM**

GEORGE W. E. ATRINE, VICE PRESIDENT
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NEWCOMB CARLTON, PRESIDENT
CHECK
DELIVERED BROOKLYN, VICE PRESIDENT

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126 GSM 31 BLUE 5 EXA
H M HORKHEIMER 90
PRESIDENT BALBOA AMUSEMENT PRODUCING CO LONG BEACH CALIF
WE ACKNOWLEDGE RECEIPT YOUR TELEGRAM CANCELLING CONTRACT FOR
TWISTED THREAD WE ARE SURPRISED AT YOUR ACTION BUT WE DO NOT
DISCUSS YOUR RIGHTS AND ACCEPT CANCELLATION
5.35 PM
J A BERST
VICE PRES PATHE EXCHANGE INC

Form 200
NEW YORK NY 112PM MARCH 27 1917

STARRING
**KATHLEEN
CLIFFORD**

For the reasons above set forth, **THE TWISTED THREAD** will **NOT** be released by Pathe.

THE TWISTED THREAD will, however, be released by one of the most powerful organizations in America, which pays the **HIGHEST PRICES** in order to obtain the **HIGHEST QUALITY** of photoplays produced.

DRAW YOUR OWN CONCLUSIONS

THE BALBOA AMUSEMENT PRODUCING COMPANY

H. M. HORKHEIMER
President and General Manager

E. D. HORKHEIMER
Secretary and Treasurer

Studio and General Offices—Long Beach, California

H. N. HOLDE, Eastern Representative

1600 Broadway, New York City

Goldwyn Pictures

Goldwyn's Decision Is: "Open Bookings"

THE REASONS behind Goldwyn's adoption of this policy are:

1. Thousands of the nation's exhibitors have advised it.
2. Each Goldwyn production will be strong enough to stand on its own merits, without leaning on the picture behind or the picture ahead.
3. Exhibitors should have the right to rent the group of pictures they want without being forced to take other pictures they do not want.

And—Goldwyn considers it wisest to let exhibitors use their own brains in deciding what pictures are best for their theatres and their communities.

Goldwyn guarantees a *minimum* production of twenty-six pictures a year from the date of its first release in September.

Thousands of exhibitors already have written to inquire about bookings because they believe Goldwyn Pictures will solve their most troublesome problem—the problem of *quality*. Are you on the Goldwyn mailing list?

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Goldwyn Pictures
Corporation

16 East 42d Street New York City
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"WARFARE OF FLESH" SHOWING AT BROADWAY

Is First of Edward Warren's State Right Films

Edward Warren gave a special trade show of the "Warfare of the Flesh," the first of a series of big State right attractions to be released under his own trade-mark, at the Broadway Theater, Thursday, April 19, 10 A. M. This is the production that has been heralded for the last four weeks and because it marks Mr. Warren's debut as a manufacturer-producer-director, has created considerable interest in the trade. It has been in preparation twelve weeks. The staging is unusually elaborate and the cast is one of the most distinguished ever assembled for a single feature. The players include Sheldon Lewis, Walter Hampden, Charlotte Ives, Marie Shotwell, Harry Benham, and Theodore Friesus.

Along about May 1 Mr. Warren will start on his second attraction. He has just signed a long lease on the Life-Photo Studios, where so many of the best William Fox attractions have been staged. The second Edward Warren production deals with a big vital theme and special cast is now being engaged.

HAMPTON TELLS WHY HE RESIGNED PRESIDENCY

Leaves Office in General Film to Work with Rex Beach Co.

In the course of a statement regarding his resignation as president of General Film, Benjamin H. Hampton says:

"I have resigned the presidency of General Film so that I can spend my time on the Rex Beach Pictures Company, of which Mr. Beach and I are the owners. I am distributing 'The Barrier,' which is a highly important piece of work in itself. Mr. Beach and I are making a ten-reel drama of 'The Auction Block,' and are planning to start production at once on another large picture from another of his books. It was impossible for me to do justice to these valuable interests and continue to handle such an important matter as the presidency of General Film."

"Some weeks ago I requested the Board to appoint as assistant to the president of the General Film, Harold Bolster, who was then business manager of the Vitaphone Company. Mr. Bolster has been here for some weeks getting the reins of General Film into his hands and the directors at their meeting on Monday elected him vice-president and general manager of the company."

"Mr. Bolster has already made good for himself in the picture business in his excellent work at the Vitaphone Company and he is taking hold of his General Film duties in such manner as to convince all his associates that he will be splendidly successful in his new position."

"General Film Service is steadily going ahead and under Mr. Bolster's management marked progress may be expected."

"Some of the trade journals have been kind enough to state that during the very short time I have been with General Film, important progress has been made. Undoubtedly this is the fact, but the important changes that have taken place in General Film must be credited to the manufacturers who are also the common stockholders of the company."

"The improvement in the quality of General Film pictures since Jan. 1 is undoubtedly one of the big events of the year in the industry. I think I am safe in saying that to-day exhibitors can secure from General Film, the finest short films ever produced."

PARALTA PLAYS ACTIVE

Policy of New Company Offers Advantages to Exhibitors

The new distributing corporation, Paralta Plays, Inc., formed by Carl Anderson, Herman Fichtenberg, Nat. I. Brown, Robert T. Kane and Herman Katz, has begun to make known its policy, which is likely to greatly interest the industry in general and the exhibitor in particular, their new plan offering several very important advantages to the managers of theaters.

The new corporation will have two interests—producing connections on one hand and distributing service on the other. The producing connections, of which there are two at the present time, will make a specific number of big feature pictures each year, which will be booked under a method of distribution which will be known as the Paralta Plan.

This plan is designed especially to combat waste in distribution. By minimizing waste Paralta Plays will be able to offer exhibitors much more advantageous terms than less efficient distributing methods can offer, their leaks, through inefficiency of system in many instances representing the difference between profit and loss.

"NATURAL LAW" FOR SCREEN

Charles Sumner's play, "The Natural Law," is to be made into a feature moving picture by the France Films Company. Howard Hall, who created the part of Dr. Webster in the New York production of the piece, is to have the same role in the picture.

WILLIAM A. BRADY
Director-General
WORLD PICTURES
presents

ALICE BRADY

in

"Darkest Russia"

Directed by Travers Vale

From the play by H. Grattan Donnelly and Sidney R. Ellis

FRANCIS J. GRANDON

FEATURE PRODUCER FAMOUS PLAYERS-LASKY CO.

Recent Release: JACK PICKFORD in "THE DUMMY"

Press Comments on "THE DUMMY"

Geo. N. Shorey, Motion Picture News: "We consider this play story, acting and production the best the Famous Players have done in many months."

Charles Condon, Motography: "The work of the director, Francis Grandon, is exceedingly skillful in the supervision of the cast and effective in atmosphere and general realism."

A. H. Shirk, Dramatic Mirror: "But the most satisfactory feature is the manner in which the spirit of the piece has been retained. It is a creditable piece of work."

In Preparation—MARIE DORO in "HEART'S DESIRE"

BESSIE LEARN

INGENUE LEADS

Address care DRAMATIC MIRROR.

NILES WELCH

LEAD

Technicolor Motion Picture Co.

JACKSONVILLE, FLA.

Current Release—"One of Many" (Metro).

**SERVICE DEPARTMENT
FOR FROHMAN
ORGANIZED**

To Be Connecting Link—"God's Man"
Goes with Vim

With the appreciation of the augmentation of the essentials of success which a more active co-operation between manufacturer and the territorial booker of super-productions will make possible, The Frohman Amusement Corporation proves itself wide awake to conditions with the announcement from that office of the establishment of a special service department. It is the plan of the Frohman corporation that this department shall be that connecting link between its organization and the handlers of Frohman products, which will do much to eliminate the possibility of a buyer's contention that he "doesn't seem to be able to get the real money from the production."

Generously accredited as an epoch marking motion picture, the Frohman Amusement Corporation's production, "God's Man," in which H. B. Warner, through his wonderful delineation of the character of Arnold L. Hommedieu, has placed himself among the most eminent of screen artists, is being accorded a remarkable reception by both territorial rights distributors and exhibitors alike.

From present indications, it is possible that in the disposition of territorial rights for "God's Man" the Frohman Corporation will set a record for rapid distribution.

An Exhibitor Is Known by the Pictures He Shows

He can exhibit cheaply made, badly acted, poorly conceived films if he wishes.
His audience will protest and then forget he even has a theatre.
Or:
He can present to his public the marvellous stars and productions obtainable through Artcraft exchanges.

He may exhibit Mary Pickford, Douglas Fairbanks, George M. Cohan in their latest pictures and the new productions by D. W. Griffith.
It is entirely up to the exhibitor! By the pictures he shows is he known to his audience.
Watch the Artcraft announcements!

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

O. HENRY SERIES IN MASTBAUM HOUSES

General Film Exchanges Report Heavy Bookings—Working on "Auction Block"

Tremendous bookings for the O. Henry series, distributed by General Film, are reported by the exchanges of the company following the announcement that the New York Strand would play the entire series. The Stanley, Palace, Great Northern and Family Theaters of Philadelphia and the Colonial Theater of Atlantic City, all Mastbaum houses, have booked the series, and John H. Kunsky in Detroit has just closed for first run for the O. Henry's at his Madison Theater. "The Marionettes" is the third release of this series.

Birds are Feature

The services of over a hundred birds ranging from royal peacocks to the lowly duck were required by Director Larry Trimble last week at the studios of the Rex Beach Pictures Company in Weehawken where he is filming the next production of this company, "The Auction Block." The bird actors were required for the scene showing the famous chorus girls' banquet given by a Pittsburgh millionaire in the original Rex Beach novel.

Among those in the cast of "The Auction Block" are Rubye De Remer, Florence DeShon, Florence Johns, Dorothy Wheeler,

Tom Powers, Walter Hitchcock, Alec Francis, Ned Burton, Peter Lang, George Cooper, Francis Jayner, Bernard Randall, Charles Graham, William Harvey, L. B. Woltheim, Harry Fischer, Phil Robson, Albert Roccardi, Fred Truesdell, Charles Eldridge and Ulric B. Collins.

"Barrier" Bookings

The heaviest booking ever placed at one time in the entire history of motion pictures has just been completed by the General Film Company's New York exchange for "The Barrier," the first feature of the Rex Beach Picture Company, which achieved such sensational success when it was shown at the Broadway Theater. This booking includes the entire Loew Circuit of 25 houses, the Keith and Proctor Circuit of 14 theaters, 12 Fox Theaters and the Poll chain of 9 theaters.

The General Film Company announces that Marguerite Clayton, the famous Esanay star, is to be featured in the forthcoming Black Cat features, the series based on stories in the famous Black Cat Magazine, which is being distributed by the General Film Company.

MARJORIE RAMBEAU AND JACKIE SAUNDERS TOPLINERS FOR MUTUAL APRIL 23

Former Appears in "The Debt," Latter in "The Wildcat"—
Other Announcements

Topping the Mutual's program for April 23 week are Marjorie Rambeau in "The Debt," a Powell-Mutual feature, and Jackie Saunders in "The Wildcat," the second of her series for the company. The Rambeau picture is in five reels, and the exhibitor will find a strong angle for advertising in its expose of "the mother-in-law" problem. "The Wildcat" might be called a modern version of "The Taming of the Shrew." This will be a good feature for a family program or for a special performance for the children.

"Inside Treachery" is the title of the third chapter of the new Signal-Mutual serial "The Railroad Raiders," in which Helen Holmes is featured.

"Shorty Unearths a Tartar" is the title of the fifteenth story of "The Adventures of Shorty Hamilton," scheduled for release on April 23.

On April 27 comes the sixth of the "Jimble Dale Alias the Grey Seal" stories, entitled "Below the Deadline."

The three one-reel Mutual-Gaumont releases are typical of the spirit of the times. The first reel for the week, "Mutual Tours Around the World," released April 24, contains pictures of Moscow, the "holy city" of Russia, where the Czar is crowned; Sarajevo, the Bosnian capital, where the present war started, and Brest, the most western fortified seaport of France.

MUTUAL FILM CORPORATION Presents

CHARLIE CHAPLIN in "THE CURE"

Tenth and newest of the Mutual-Chaplin Specials. Depicting Charlie's visit to a health resort. His indulgence in the health-giving waters is hampered by a private stock of liquor he imports. The scenes in the "steam room" and the "massage department" will cure any grouch.

NOW BOOKING AT ALL MUTUAL EXCHANGES

"The Floorwalker"—"The Fireman"—
"The Vagabond"—"One A. M."—"The Count"—"The Pawnshop"—"The Rink"
"Behind the Screen"—"Easy Street"
and "The Cure".

Released on Monday, April 16th



Beneath the huge banner of Freedom, the Stars and Stripes, the Cormorants Club members gathered on a cold April evening, grateful for the warmth of the Cafe Nemo, thawed out of any natural coldness by the ginger ale of which they partook freely from the stone mugs.

The Truculent Poet broke the silence: "Well, the Duke of Hoboken has departed from our midst," he said, sorrowfully. "For a while I got real worried for fear Pete Schmid would go along with the Fairbanks party, but I guess he was too heavy and they was afeared of excess baggage charges."

"Were you at the good-bye dinner to Doug?" asked the Man in the Corner. "Was I? Ask the Gentle Critic. He was there—first thing he did was to single out two of the tectotallers in the gang and get between them, so he could drink all their liquor. He had seventeen Bronx cocktails by actual count and when the champagne came along, a smile came over his face that would make even Fairbanks look to his laurels. He confessed, too, he'd only tasted bubble water once or twice before. Great harpoons, how he did dive into that phizaz when it came his way! I didn't stay to see the finish. Tell the boys how you got home, matey."

The Gentle Critic looked at him in disgust. "Why," he said, disdainfully, "I reviewed a picture after that."

The Poet threw up his hands: "Heaven help the picture," he averred.

"The funniest thing at the dinner," went on the Poet, "was when Benny Zeidman tried to start up 'For He's a Jolly Good Fellow' after Doug finished talkin'. Nobody joined in and all we heard was that high treble of Bennie's—it made a real hit. Of course, the matassa made a hit, too."

"The what?" asked the Critic. "Well, I don't know how it's spelled—but you know what I mean—Kelcy Allen got a whole package of 'em."

"They do say," remarked the Orator, "that the Morosco stage hands out in California are asking double pay on account of the trouble they're having with the bear that George Heban uses in 'The Marcellini Millions'—his new Paramount picture. They say the beast is so affectionate he'll eat off your hand—or arm or anything."

The Poet sniffed: "It's all the way you treat dumb critters," he declared, "that makes 'em ferocious or gentle as lambs. I'll never forget the time I was chased by a lion in one o' my visits to Grimm Island, in Lake Huron. I heard him roarin' long afore he spied me and of course, to get a better look at him I climbed up a tree. I seen him comin', lopin' along and when he got to my tree he stopped and sniffed. Then he started climbin' up and I got out to the end of the limb and dropped. He couldn't turn round and started to back down. I goes up and grabs his tail and gives it a tweak. With that he let out a yell and jumped. He came down on his head and broke his neck. It's just a matter of usin' kindness that counts with ferocious beasts."

The others looked at him with contempt, but he drained his mug of ale in perfect composure. Presently he drew a sheet of paper from his pocket.

"Here," said he, "is a new ode I wrote to Reviewers: Want to hear it?"

There was no storm of protest, so he proceeded to read:

"Ode to Reviewers"
Oh, ye who gaze with practiced eye
Upon the films that are unwound,
Take thought upon your mission high,
See to it that your judgment's sound!
Sleep not upon the cushioned chair,
Nor scornfully, with ribald jest,
Make light of what you're viewing there—
To every picture give your best.
Remember, in some shaded spot
The P. A. lurks to mark your air
If films displease you—voice it not
To drive the P. A. to despair!
Be dignified as there ye sit
Like King upon a judgment seat—
Nor give vent to your stinging wit
Nor scuffle with your restive feet.
The virgin sheet on which you write,
That is the battleground for you,
Thereon your verbiage views indite
And always to your trust be true!

The Gentle Critic looked at the Poet with ill-concealed disgust. "Of all the doddering drivels," he said, "that takes the cake. There's no hope for you."
"It hits home, that's what's the matter," the Poet flung after him, as the coterie rose and sought the night.

WM. N. SELIG

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STARRING IN THE CLASSIC DETECTIVE SERIAL

"The Voice on the Wire"

15 Episodes. 1st Release, March 12. STUART PATON, Director

Watch for the big feature, "EVEN AS YOU & I" by Lois Weber.

N. B.—Owing to the submarine warfare, Honolulu trip off. Our slogan, "MADE IN AMERICA"; not that we are cowards—just patriots.

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CHESTER BARNETT

LEADING MAN

"TRILBY," "WISHING RING," "MARRYING MONEY," "THE RACK," Etc.
Four others to be released in the near future.

HENRY KING

PATHE
BALBOA
STAR

DIRECTING Little Mary Sunshine Stories

Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon," "Twin Elders"
Coming—"As Told at Twilight"

Contract Expires May 1, 1917

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London, W.

THE WILLIAMS PRINTING COMPANY, NEW YORK

INCREASED BUSINESS FOR HEARST-PATHE NEWS

Consolidation of Weeklies Has Proved Highly Advantageous,
Figures Indicate

Results of the most gratifying character have come from the consolidation of Pathe News and International Weekly on Jan. 5. This is illustrated by figures just compiled which show that the Hearst-Pathe News in February did an increased business of over 26 per cent. This increase in business is naturally most pleasing to J. A. Berst, vice-president and general manager of Pathe, and to E. A. MacManus, general manager of the International Film Service, since it is a definite proof that their logical expectations of a greater, better and more successful news weekly as a result of the amalgamation are already being realized

and that within a remarkably short space of time.

The News Weekly is a hobby of Mr. Berst, as he created the first American Weekly for Pathe over eight years ago. He has seen the recognition of the value of the idea through the competing weeklies which have sprung up and is strong in his faith as to the future of the Hearst-Pathe News. To-day every first class theater realizes the value of the news reel, and it is believed that with the perfection of the co-operation between the Hearst newspapers and the Hearst-Pathe News, the 26 per cent. increase in business will be largely augmented in the future.

DENIES MERGING OF V.L.S.E. WITH OTHER FIRMS

W. W. Irwin Says Rumor Is Entirely Devoid of Truth

Without reservation, W. W. Irwin has denied the printed statement that V. L. S. E., the distributing organization for Greater Vitaphone's features, would merge with the General Film and K. E. S. E. Mr. Irwin made the denial in his official capacity as general manager, treasurer, secretary, and a director of V. L. S. E., and a director of the Vitaphone Company. He said:

"The rumor that the V. L. S. E. is to merge with the General Film Company and the K. E. S. E., or with any other distributing organization, is absolutely without foundation. Of all the rumors that daily spread through the motion picture industry, none has been brought to my attention so completely devoid of substance as this one."

BILLIE BURKE'S VEHICLE

Gillett Burgess Writes "Mysterious Miss Terry" for Star

The first vehicle for Billie Burke under her new contract with Famous Players-Lasky will be "The Mysterious Miss Terry," a delightful and whimsical photoplay, the scenario of which has been written by Gillett Burgess, who by the way becomes now a photoplay author for the first time.

PAUL GORDON ENLISTS

Thomas Acbellis, better known professionally as Paul Gordon, a young actor who has appeared frequently in New York, has cancelled his existing contracts calling for his services as a motion picture actor and enlisted in the Reserve Officers Training Corps of the Field Artillery of Yale University, of which he is a graduate.

MADGE EVANS TO BE ACTORS' FUND FAIR FEATURE

World-Brady Child Actress to Aid in Charity

Little Madge Evans, the child star of World-Pictures Brady-Made, is to be a feature of the Actors' Fund Fair at Grand Central Palace, May 13, and thereafter. The employers of little Madge have supplied 200 large hand-colored portraits of the child, who will place her signature upon each of these and sell as many as possible at the fair, turning over the money to the fund. In addition a fine pastel of this very pretty and highly gifted little girl is being prepared and will be disposed of by raffish.

Kitty Gordon's next photoplay for World-Pictures Brady-Made will be an adaptation of a recently published novel of the "best seller" division. Work will begin upon it at the Peerless studio within the next few days. Miss Gordon's vivid acting in the recently released "Forget-Me-Not" has aroused an unexpectedly large demand for picture plays in which the beautiful Englishwoman is featured.